

TWENTY-EIGHT PAGES



THE NEW YORK DRAMATIC MIRROR

VOL. LII., No. 1,349.

NEW YORK: SATURDAY, OCTOBER 29, 1904.

PRICE TEN CENTS



THE MATINEE GIRL



DEAR MATINEE GIRL: I have always read your articles in THE DRAMATIC MIRROR with a great deal of interest, and have found in them a lot of good advice to the profession in general. However, I haven't found anything that exactly fits my case, so I decided to write you a personal letter.

I am a young man with a fairly good education, passably good looking, and have a good speaking and singing voice, but it is my misfortune to be a "chorus man." I draw the regular chorus salary (\$18 per week), and manage to save a little each season, but it seems almost impossible for me to make any advancement beyond this point. I have always been with good attractions, and have understudied and played some small parts to the satisfaction of the stage manager.

A number of principals in different companies I have been in have been kind enough to tell me that I had everything in my favor for success in the profession, and yet when I apply for a better position I get "turned down cold."

I haven't a doubt it is my own fault in one way or another, but if you can offer any suggestions that will be apt to help me you will confer a great favor on

THE young man who mailed this letter at St. Louis last week is clearly a manly, straightforward chap, without the vanity that hides a multitude of sterling qualities in the profession and out of the profession. But his letter indicates a lack of the faculty of detail. There is no hint of his age. Men are "young" until they are fifty in these exuberant times. And he does not say how long he has been a "chorus man." These are vital points. If he is 35 years old and has been a chorus man for 15 years his case, I admit, is serious— even critical. If he is 25 years or less and has been on the stage two or three years the situation is commonplace and there is warrant for the opinion that he is where he ought to be for the present. I can conceive of four, even five or six, years in the choruses of the best musical productions as an excellent education for a singing actor. He can scarcely dispense, I should say, with two or three. In art there is no great achievement without long and painful preparation.

The discontent of our correspondent may be the growing pains of genius or the mere irrational ambition of the very young, who would take an airship to the summit of that mount of attainment which can only be reached step by step over a worn and rugged road.

To every man his chance of success comes if he but waits for it and works while he waits. And by working while he waits I mean preparing himself to meet the chance when it comes, as come it will.

How many parts in the piece could you sing without notice? That which you have been assigned as understudy? But why not others and the leading role itself?

If my chorus man correspondent be indolent and lack initiative he will answer to all these questions, "Impracticable! Impossible!"

Yet this is the terse advice of one of the luminaries of comic opera and musical comedy who has been shining in her special firmament for 22 years and gives out a greater radiance to-day than ever before:

"One way for a chorus man to get on is to understand a principal, watch him play constantly and be ready when the chance comes by absolutely knowing the lines and business. So many of them fall down by being imperfect."

"Another way is to take a small part in a second rate company."

Perhaps the young man of the chorus has not learned the difficult art of making haste with deliberation. The fault of the actor's made-while-you-wait style of drama may be his. Art does not spring into being in a night. The artists of the drama, like all artists, must "toil terribly," and the price of success is patient effort and the slow ripening that comes of ceaseless study.

Every one's chance passes him some day in the highway. If he be ready to grasp its hand it remains with him. If he has been dreaming of the meeting without preparing for it, it slips past him and is gone. In all sympathy with the ambitious young, I am amazed at the chicks just out of the dramatic school, or no school at all, clothed in their pin feathers and their pride, who "don't want to play outside New York" the first season and are resolved to be leading men or women the second.

Bless their silly little souls! In due time they will learn that "hard knocks" are educational and "one-night stands" chastening and corrective, that everything has its price and no one ever floated to success on scented silk cushions. A hand car is the only substitute I know on that way for the sure, old-fashioned method of walking. There are no limited specials on that road. The passengers who reach their destination don't think of accommodations, only of getting there.

With which concluding observations I wish the inquirer the power and determination to earn success.

Lulu Glaser, surest cure for "the blues" on Broadway, has left us open to attacks from the cerulean devils that always fled before her irresistible laugh and her jolly, hoydenish walk, that true gait of the incorrigible tomboy. We might fear their swarming were it not that Miss Hazy is still here to teach by horrible example. Helen Lowell, in the dramatization of a cabbage patch, has

preached the gospel of cheerfulness quite as powerfully as Mrs. Wiggs herself.

"Now you look like Miss Hazy" is a warning warranted to restore a drooping mouth and gloomy eyes to their normalness, and the mirthful slattern is doing for New York households by contrast what Miss Glaser did by direction.

But Miss Glaser's dictum the most fascinating critic may not defend. Her final syllable's always fall upon the ear uncompromising us. "I'm independent," she shouts, and the audience admits it, but wishes she would take fewer liberties with virgin vowels.

Concerning diction, Otis Skinner has scarcely a peer in that respect. Margaret Dale's has become exquisite since her appearance brief years ago as an inadequate leading woman for John Drew. And Arnold Daly has dropped his Bowery boy accents in the rubbish heap of the past and compassed a genuinely pleasing manner of speech.

After witnessing Mme. Schumann-Heink's good-humored gambols a half-dozen owls agreed that her voice was like Tennyson's "organ tones in the mountains" and that she was marvelously magnetic. Each therupon tried to define magnetism and looked as foolish as he sounded. Then arose the quoting friends, whom, like the poor, we always have about.

"If we are filled with love, kindness, gentleness, tolerance and optimism, we are also filled with the wonderful, mysterious something men are pleased to call personal magnetism."

He "got it from a book," but occasionally even a modern book may contain a truth or two.

And recalling the magnetic shocks I've had, in all their varying degrees, I don't remember receiving one from an undiluted villain, do you?

That truly "gratifying woman," Alice Fischer, with John Mason and other stage luminaries, was a guest of the Pleiades Pleasure Club at Reisenweber's last week, and Miss Fischer descended radiantly upon Mickey Finn and told him she had had the event of her existence.

"Dear Mr. Finn," she said, "I never knew before what Bohemia is."

This is the description as brown-eyed, warm-hearted Mickey, of gypsy tastes and golden tongue, had given it:

"Bohemia is the *ignis fatuus* that fluctuates between heaven and earth, and that all men seek and no man finds. Sitting on a cliff overlooking the Arnon Isles in the Bay of Galway I once caught a glimpse of Bohemia. Through a faint blue haze it hung for a moment over the beautiful islands. There were in it the gleam of a golden city, the minarets of a Turkish mosque, the dew upon a rose garden, the incense of dawn. But in a moment it was gone. The most beautiful vision of earth! It was a mirage."

Orchestral observations are, as a rule, not worth the trouble of overhearing. Occasionally one has point, as, for instance, the remarks of a young man and his pretty companion who sat behind the Matinee Girl when Henry Miller unravelled Joseph Entangled.

"Spong! Spong!—queer name. Raspay and unpleas'nt! Think she'd change it," said the young man.

"Isn't her gown pretty?"

"Y—y—es," grudgingly admitted the young man.

"And isn't she pretty?"

"Yes, but—"

"But what?"

"She has sarcastic eyes and a cold personality. A man would have to wear a muffler when he made love to her."

It was after seeing The Harvester, a grim play that forces calculation of the cost of one's individual acts, that a party reached the confessional stage of a midnight banquet at Reuter's.

"After all," said a Titian-haired beauty of experience and catholic tastes, pensively, "one's past may be forgotten."

"Yes," replied a hard-eyed Johnny, "if there are not too many historians."

THE MATINEE GIRL

THE SPECULATOR EVIL AGAIN.

Henry W. Savage continues to wage war against the ticket speculators at the Garden Theatre, and his campaign last week was marked by a number of interesting encounters between his forces and that gentry. The encounters led to the police court, where Magistrate Mayo discharged all concerned, and is reported to have said that "ticket speculators have a right to sell tickets for any theatre in town without interference from theatrical managers or police."

The first encounters of the week occurred on Tuesday night. E. A. Braden, manager for Mr. Savage, was stopped by two speculators when entering the theatre and threatened with violence if he did not cease his efforts against them.

Then a number of the speculators surrounded the colored man who is employed by Mr. Savage to shout a warning against them at the door, and declared in vile language that his life would be in peril if he continued to perform his duties. Then the speculators proceeded to annoy the people entering the theatre, going so far as to beset carriages and thrust their hands through the windows. They also employed megaphones to drown the voice of the man who shouted the warning.

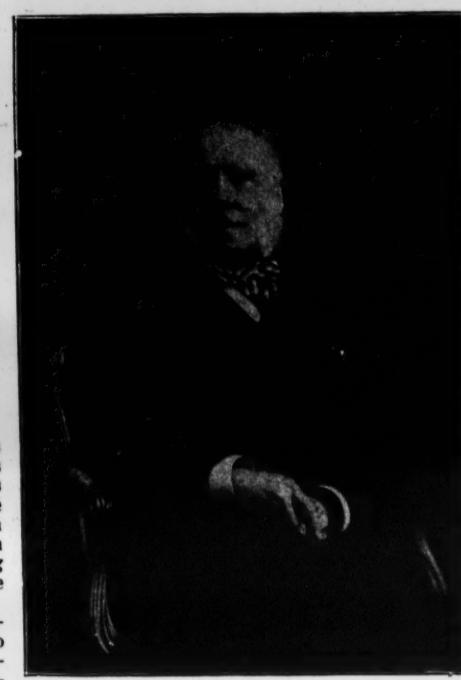
Despite the efforts of Mr. Savage's employees a number of people bought tickets from the speculators and were, of course, refused admittance. One person, calling himself Louis Marshall and representing himself to be a member of a law firm, bought a speculator's ticket and upon being refused admittance declared loudly that he would bring suit against Mr. Savage for \$50,000 damages. Mr. Braden replied that the management had been inviting suit for some weeks. Later Mr. Braden warned a man against buying a speculator's ticket and the speculator attacked him. The police were called, but no arrests were made.

The outcome of the night's scrimmage was that the speculator had Balie Payne, an employee of the theatre, arrested for interfering with his "business," and David Mayer, treasurer for Mr. Savage, had Isidore Marks, speculator, arrested for selling tickets in front of the theatre. Magistrate Mayo discharged both prisoners on Wednesday morning.

BROTHER JACQUES PRODUCED.

Brother Jacques, a new comedy by Bernstein and Veter, was presented for the first time in America last Monday night, at the Euclid Avenue Opera House in Cleveland, Ohio, by Annie Russell and her company. The play was received with favor, and Elizabeth Johnson, daughter of Tom L. Johnson, the Mayor of Cleveland, made a pronounced success.

THE DEATH OF CHARLES MORTON.



GOSSIP OF THE TOWN.

Thomas Noonan, business-manager, and James E. Cummings, stage carpenter, who are among those held responsible for the disaster at the Iroquois Theatre, Chicago, last Winter, will be brought to trial in Peoria, Ill., instead of in Chicago. The change of place was deemed necessary because of the strong feeling in Chicago over the disaster. Peoria was decided upon only after a long wrangle among the lawyers.

Helene Middleton, an actress who was with Edna May in The School Girl in London, received an injury to her spine in an automobile accident Oct. 16, and was taken to Bellevue and later in the week to a private sanitarium.

Helen Castle Ellis, after a few weeks' visit with Miss Whitney in Albuquerque, New Mexico, joined her husband, Jack Ellis, in Chicago last week.

Andrew Mack will come to the Fourteenth Street Theatre Nov. 7 with his new play, The Road to Kenmare.

Mascagni, the author of Cavalleria Rusticana, is the latest to go into politics. He is a candidate at Pesaro, Italy, for the Chamber.

The members of the Pittsburgh Orchestra, heretofore one of the very best and most dignified musical organizations in America, have been compelled to join the Musical Union. It is reported that Emil Paur, the new director, will also join that labor organization if the union so demands.

Charles Hall of the Macdonough Theatre in Oakland, Cal., has secured an option on the lease of the California Theatre, San Francisco, and it is probable that he will soon take over the property. E. Ackerman is the present lessee of the playhouse. Mr. Hall's lease will run for five years.

Achille Dumont, a French portrait painter, has arrived from Paris to paint Richard Mansfield as Tzar Ivan, Shylock, Beau Brummel, Richard III and Baron Chevrial.

Robert Hunter, formerly press representative of Liebler and Company, will represent Margaret Anglin, Frank L. Perley's new star.

Mabel Dixey has returned from Hummelstown, Pa., and will appear in support of a prominent star after election.

Mrs. William R. Randall (Mayme Bryant) will hereafter be known by her full name of Mary Delilah Bryant.

The first rehearsals of Parsifal were held at the Metropolitan, Thursday afternoon and evening. Alfred Hentz used his new invention for indicating the time to the chorus master.

Ida Renee, the English music hall singer, returned to London Oct. 18.

The John Robinson Circus has issued a record of the season just ended in attractive pamphlet form. Punch Wheeler is the author of the narrative, which, he claims in his preface, is "as close to the truth as is consistent in his line of business." The book is plentifully supplied with pictures of the men and animals connected with the show.

Liebler and Company stopped the production of Mrs. Wiggs of the Cabbage Patch which the young women of Barnard College had in rehearsal. The young women were pleased to receive passes for box seats for sixteen at the regular performance of Mrs. Wiggs Oct. 24.

Frank J. McIntyre of the Manhattan Company last Thursday night received a telegram informing him that his mother was seriously ill at Ann Arbor, Mich. He left for that city after the performance of Becky Sharp at the Manhattan Theatre, and his place was taken by W. L. Branscombe.

W. C. Lenoir, who has been a manager of theatres in Springfield, Mass., for nearly half a century, has resigned from the management of the Court Square Theatre. The reasons are partly because he wishes more leisure and possibly because the sale of tickets was transferred to the box office, which would take too much of his time.

Tom Marks and Palmer Moore were initiated in the order of Eagles in Winnipeg while Mr. Marks was recently playing there.

Cameron Clemens has been confined to his bed for five weeks with inflammatory rheumatism. At present he is dangerously ill at his home at 45 Bakersfield street, Dorchester, Mass.

Pauline Hall McLellan has had her brokers arrested to recover \$16,000 she says was lost because of their actions in recent stock transactions. Justice Amend reserved decision.

E. D. Stair and G. H. Nicolai will present David Higgins at the American Theatre following the French company's season. The play selected is His Last Dollar.

Thomas Jefferson will play in New York next season in Rip Van Winkle.

Herbert Miller, late leading man with The Span of Life, sailed for England last Thursday by the Hamburg-American Line. He will tour the English provinces, expecting to return to America in year.

The Yale football team attended last Saturday evening's performance of Puff! Puff! Pouf!

Ernest Lamson appeared in the principal role of Tobe Hoxie at Paterson, N. J., Oct. 20.

Tim Murphy has secured Joseph Jefferson's form of his famous repertoire to produce next season. Those included in the contract are: The Cricket on the Hearth, Lend Me Five Shillings, the Rivals, and David Garrick. Mr. Murphy will have a specially chosen company, and will present each play with the usual accessories.

Julia Neilson and Fred Terry have accepted a new romantic play by Paul Kester, which they will produce in Newcastle-on-Tyne on Nov. 5.

Oscar Hammerstein promises that the new Lew M. Fields Theatre will be ready for opening Nov. 17. He has a large force of men working on it day and night.

Schumann-Heink and Love's Lottery were visited by two hundred Nobles of the Mystic Shrine on Oct. 21.

Tolton Doeme's motion for permission to carry the divorce case of Lillian Nordica Doeme against him to the Court of Appeals was denied Oct. 21 by the Appellate Division of the Supreme Court.

Carol Pollard, a young woman amateur of Sioux City, with little stage experience, after playing the leading feminine role in Walker Whiteside's production at one day's notice, was engaged as a member of the company. She received the opportunity because of the illness of Lelia Wolstan (Mrs. Whiteside).

MR. MANSFIELD'S COMPANY.

Richard Mansfield will open his season at Buffalo, N. Y., on Oct. 31. During the tour he will revive seven plays, and will make two productions. His company will number one hundred and six people, and will include four leading women, who are Gertrude Gheen, Julia Marie Taylor, Eleanor Barry and Irene Prather. Other members of the company are A. G. Andrews, who has been with Mr. Mansfield for fifteen years; Mildred Morris, daughter of Felix Morris; Helen Glynn, who has been off the stage in The Unwritten Law.

George Earle and Lynda Earle, by Jules Murray, for Creston Clarke's Monsieur Beaucaire company.

Lucile Allen Walker, to originate an old maid part in The Unwritten Law.

P. Dumaresq Perkins, for title-role, and M. J. McMullen, for Dr. Lanyon, by Albert G. Bruce for Jekyll and Hyde company. Rehearsals will begin soon in Chicago.

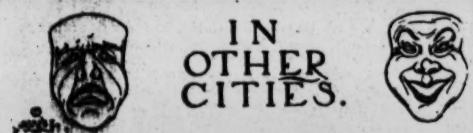
Vinnie Davi, to replace Ida Renee in Puff, Puff, Pout, Walter Collier, for The Secret of Polichinelle.

Amy Lee, for Two Little Sailor Boys.

Mrs. Frank Davis, for Maud Muller.

Maurice Drew and James A. Young, with George Monroe.

Edwin Walters, for the heavy in A Race for Life.



SAN FRANCISCO.

The Japanese Nightingale, an adaptation of Onoto Watanna's novel, was the offering at the Majestic 9-16, and the production was a great credit to both the management and the co. The presentation was an effective and elaborate one, the costumes and scenery being truly picturesque. Some dancing and singing were introduced which were appropriate to the scene. Richard Thornton was seen to delightful advantage as Jack Bigelow. J. H. Gilmer as Mr. Parker of California, could hardly be improved upon. His wife, Sophie, as the United States consul; Theodore Marston, as the United States Consul at Tokio; Stanley Johns, as the Japanese, the brother of Yuki; the Japanese nightingale, were all good in their roles. Grace Reals, as the Japanese girl, was the success of the performance and really the best thing she has done this season. She sustains the character perfectly, never forgetting all the little mannerisms of the Japanese girl. Margaret Macklyn's playing of the Japanese attendant and Tahiti's Ballet's work of another deserve special mention. The piece will most likely hold the boards for two weeks, for it is considered a charming novelty.

Frank Daniels in The Office Boy is still holding forth at the Columbia 10-17. The hit of the performance has been Mr. Daniel's "I'm on the Water Wagon Now." Next week comes James Powers in San Tor. This pretty opera has been promised us for many a day, and now that it is booked the demand for seats has been big. Several clever people are listed to appear.

Very cordial approval was given the first San Francisco production of The Burgomaster at the Grand Opera House 9-16. The opera is a pretty, tuneful one, and abounds with humorous situations, musical song numbers and artistic stage settings. The principal parts in the cast were superbly good, bringing out all the effects. Oscar Flanagan heads the cast and furnishes some lively comedy work. Charles Karpf, as the Burgomaster's secretary, also pleases with his funnaking. Olga von Hatzfeldt, who has the leading feminine role, was delightfully refreshing as the boy and made a hit in her singing of "The Tale of the Kangaroo," which she sang with Louise Brackett, a very pretty girl and one who can act and sing. The chorus was especially attractive. Next week, Arizona.

Down the Line at Fischer's 10-17 is in its second week and is still very popular. Dorothy Morton and George O'Riley have made their greatest hits in this piece. Poe and Hickman please with their new dances. Rice, Cady, North, and Dillon, the four comedians, make their usual hit. The next burlesque was to be Dilly Dally, but the management has given out that Down the Line will be the last burlesque. Edward Munger, concert pianist and instructor in New York, is visiting sister Mrs. J. W. Littell. During his stay here Mr. Munger rendered a delightful programme at an evening musical at the home of Mr. and Mrs. John B. Sherwood.

PEARL KIRKWOOD.

KANSAS CITY.

The big event of the week in the amusement line was the tenth anniversary of Her Mad Marriage, which opened in Convention Hall 17 to an audience of over eight thousand people. Decorations used for the Priests of Pallas attractions were retained and elaborated upon and the hall presented a very pleasing appearance. Society was out in force. Altogether it was a most brilliant assemblage and coupled with a splendid entry list made the affair a big success. A performance which must have been was that of "Limestone Belle," the fine high school belle herself, owned by O. D. Woodward, manager of the Willis Wood Theatre. The American Royal Liver Stock Show at the stockyards 16-22 also came in for a very large share of patronage.

The Forbidden Land, the Dearborn management's latest offering, scored a most decided hit the week of 9-16 at the Willis Wood Theatre. Despite the horse show a very heavy week's business was done. The opera is cleverly written and contains many bright and witty lines, while the music is much above the ordinary. "My Lassa Maid" and "Love Is What We Make It" were distinct hits. Taken altogether the opera is one of the brightest and most tuneful offerings we have had in many days. There were several old favorites in the cast, and together with some very new ones, the people formed a most efficient crew. Gus Weinberg as Dr. Kildare, the hotel proprietor, was distinctly better than ever before, causing much amusement. A thoroughly unique but also amusing performance was that of William Cameron as Kinkaboo, the Asiatic tramp. He had some of the best lines and his business was near perfection, causing roars of laughter whenever he was on the stage. Of the feminine portion of the cast Ethel Johnson, Anna St. John, and Sophie, easily carried off the honors; in fact, she was the real big hit of the performance. Her dialect caused no end of laughter. Her dance with Hugh Flaherty, who also deserves special praise, won recall after recall. W. A. Clarke, Joseph A. Phillips, Abbott Adams, H. L. Austin, Alma Youlin, and Mamie Ryan were all excellent in other principal roles. The piece was attractively staged, while the costumes were quite attractive. Walter H. Davis and David Carrigan's Love 23, Wilton Lackaye in The Pit 24-29, De Wolfe Hopper in Wang 30-2, Maxine Elliott in Her Own Way 3-5.

The Show Girl opened to a capacity audience at the Grand 16 and business will doubtless be big throughout the week. The show of course falls far short of the New York production, but the co. although not large, was of even merit, and as a whole quite capable. The girls, with a briskness that was delightful and a number of the songs were quite catchy, winning numerous encores. Hilda Thomas and Sam Wylie were featured and both scored decidedly. Bert Wainwright proved himself the possessor of very pleasing tenor voice and acted his part well. Estelle Bird, Josephine Floyd, Sid Foster, May Beaumont, C. E. Palmer, L. H. Morris and Mary Sweeny played other principal parts very satisfactorily. The production was appropriately staged and costumed. Buster Brown 23-29. Nat Wills in A Son of Rest 30-Nov. 5.

Tilly Olson, a new comedy dialect play, pleased large audiences at the Gilliss 16-22. Gertrude Swiggett was seen in the title-role, and her excellent portrayals of the characters, and much amusement Thomas Shea charmed honors with Miss Swiggett, being especially well received. Several of the co. failed to make all that seemed possible of their parts, but Gilliss patrons are not over particular as a rule and applauded one and all. A newsboy quartette scored a most emphatic hit. The production was adequately staged. Hearts Adrift 23-29.

Dick Russia was the Auditorium attraction 10-22, plowing through his varied attraction business. The play is brought up to date with several allusions to the struggle in the Far East, which seemed to please the audience immensely. The presenting co. was quite capable and made a very favorable impression. Eva Muntfort was featured, while principals in the support included Ray Applegate, Charles Heydon, Fred A. Stephens, Miss Loring, and Miss Estelle. The piece was well staged and costumed. Two Little Waifs 23-29.

Manager Louis Shouse, of Convention Hall, announces that he has completed arrangements with the Boer War management, and that the spectacle will be seen in the hall the week of December 6.

Jack Quarles, who has been identified with the Grand for several seasons past, has returned to his old post of assistant treasurer.

W. J. Burgess, of Omaha, of the Woodward and Burgess Amusement co., was the guest of Manager O. D. Woodward during Horse Show week.

D. KEEDY CAMPBELL.

INDIANAPOLIS.

The least meritorious production of the week drew the largest audience at English's Oct. 13-15. Eva Tanquay, lively and vivacious, appeared in The Chaperone, and eagerly awaited her appearance. The people were well received and gave her good work in the play. They went with minds made up to enjoy themselves, and most of them were satisfied. If appearance is an indication of satisfaction, But one cannot help wondering. The lines are not overburdened with comedy, and the music as a whole is not of a catchy sort. The two best numbers were "The Firefly" and "The Banjo Serenade," sung by the star and chorus. Both were encored many times, and deservedly so. Miss Tanquay worked very hard and was really the "whole show." She had many changes of costumes, all of them exceedingly pretty and becoming.

It is to be regretted that Chauncey Olcott on his first appearance here (for in a little speech he said it was his first) should be greeted by only fair houses at his three performances 14, 15. But what he lacked in size they surely more than made up in appreciation and applause. So doing well we expect an actor in the same tender, truthful and ingenuous and with such charming personality as Mr. Olcott. The play A Romance of Athlone, is but a setting for the song and comedy work of Dick Ronayne, so delightfully impersonated by Mr. Olcott. Each of his songs brought forth hearty applause, and it is a hard matter to decide which was the most popular—"My Wild Irish Rose," the catchy one of the evening; "When Song Is Sweet," "The Irish Swell," or the Olcott lullaby, sung with exquisite tenderness. The supporting co. was strong.

Arnoldo Co. presented Candide to a large house at English's 18 and was well received. Many were the expressions of praise and doubt heard after the performance. Some said it was "fine," others knew not what they thought until considering and thinking it over, but all agreed that Mr. Daly's work was very clever and interesting. He is receiving great praise from the local critics. Candide will be repeated at the matinee 19, and How We Lied to Her Husband and The Man of Destiny will be given at the closing performance 19. English's will be dark until Nov. 4, when Dockstader's Minstrels come for a two days' engagement. The all star cast of Two Orphans follows 7-8.

Hearts Adrift, given at the Park 13-15, is a good play, above the average of its class. The co. was adequate. E. L. Snader played his part exceptionally well. The comedy was contributed by May, Ethel Courtney and Bert Walker. The specialties and scenic effects were good, the air skin scene especially so.

Large audiences attended the opening performances of Her First Kiss Step at the Park 17-19. It is a melodic, high sensational, and therefore of much interest to the patrons. Genevieve Blinn as the girl who took the false step acted well, and her pleasing appearance added greatly to the part. Little Dorothy was graceful and pretty and made a great impression.

on the audience. The quartette and little German band made a big hit, as did Josie Sullivan in the part of an Irish servant. The Wolf's Paradise 20-22. On the Bridge at Midnight 24-26. The Curse of Drink 27-29.

Every seat was sold and the S. R. O. sign was in evidence when Hector Fuller lectured on "Imprisoned in Poverty" at the Park 14. The audience followed Mr. Fuller closely and he told of his visit to Japan and the dash for Port Arthur. The pictures illustrating the talk were very interesting. Mr. Fuller was war correspondent in the Far East for the Indianapolis News.

By an agreement reached between W. H. Brennen, representative of M. Paderewski's manager, and Miss Ora B. Talbot, Ignace Jan Paderewski, the celebrated pianist, will give a recital in this city during the coming Winter. The date has not yet been arranged.

The Anderson Theatre Co., of Cincinnati, has filed articles of incorporation. The capital stock is \$30,000. The articles set forth that it is the purpose of the co. to own and operate theatres in Cincinnati. Shafer Ziegler was announced as State agent for the co. The directors are M. C. Anderson, H. M. Ziegler, H. K. Shockley, A. V. Howell, and B. L. Heldingsford.

A service was held by the Indianapolis Elks in memory of Meade D. Detweller, Past Grand Exalted Ruler, who died recently. Alva Hanson Exalted Ruler of the local lodge, presided, and the memorial address was made by Bert Feibleman. Musical numbers were rendered by a quartette consisting of Mrs. Alice Fleming Whallon, Miss Lemmon, J. Russell Powell, and Andrew Smith.

Louise Closer, who is appearing as Flossy in Candide, is staying with her sister, Mrs. Frank Tarkington Baker, during the stay of the co. in this city. Indianapolis is Miss Closer's old home, and she was warmly greeted by her many friends on her appearance here in Candida Tuesday night, 18.

Bessie Lee Webb, of this city, has gone to Chicago, where she will begin work as press agent for the Mentill Opera co. The co. is booked in many Western cities and will extend its tour to Honolulu.

Edward Munger, concert pianist and instructor in New York, is visiting sister Mrs. J. W. Littell. During his stay here Mr. Munger rendered a delightful programme at an evening musical at the home of Mr. and Mrs. John B. Sherwood.

PEARL KIRKWOOD.

DETROIT.

The big event of the week in the amusement line was the tenth anniversary of Her Mad Marriage, which opened in Convention Hall 17 to an audience of over eight thousand people. Decorations used for the Priests of Pallas attractions were retained and elaborated upon and the hall presented a very pleasing appearance. Society was out in force. Altogether it was a most brilliant assemblage and coupled with a splendid entry list made the affair a big success. A performance which must have been was that of "Limestone Belle," the fine high school belle herself, owned by O. D. Woodward, manager of the Willis Wood Theatre. The American Royal Liver Stock Show at the stockyards 16-22 also came in for a very large share of patronage.

The Forbidden Land, the Dearborn management's latest offering, scored a most decided hit the week of 9-16 at the Willis Wood Theatre. Despite the horse show a very heavy week's business was done. The opera is cleverly written and contains many bright and witty lines, while the music is much above the ordinary. "My Lassa Maid" and "Love Is What We Make It" were distinct hits. Taken altogether the opera is one of the brightest and most tuneful offerings we have had in many days. There were several old favorites in the cast, and together with some very new ones, the people formed a most efficient crew. Gus Weinberg as Dr. Kildare, the hotel proprietor, was distinctly better than ever before, causing much amusement. A thoroughly unique but also amusing performance was that of William Cameron as Kinkaboo, the Asiatic tramp. He had some of the best lines and his business was near perfection, causing roars of laughter whenever he was on the stage. Of the feminine portion of the cast Ethel Johnson, Anna St. John, and Sophie, easily carried off the honors; in fact, she was the real big hit of the performance. Her dialect caused no end of laughter. Her dance with Hugh Flaherty, who also deserves special praise, won recall after recall. W. A. Clarke, Joseph A. Phillips, Abbott Adams, H. L. Austin, Alma Youlin, and Mamie Ryan were all excellent in other principal roles. The piece was attractively staged, while the costumes were quite attractive. Walter H. Davis and David Carrigan's Love 23, Wilton Lackaye in The Pit 24-29, De Wolfe Hopper in Wang 30-2, Maxine Elliott in Her Own Way 3-5.

The Show Girl opened to a capacity audience at the Grand 16 and business will doubtless be big throughout the week. The show of course falls far short of the New York production, but the co. although not large, was of even merit, and as a whole quite capable. The girls, with a briskness that was delightful and a number of the songs were quite catchy, winning numerous encores. Hilda Thomas and Sam Wylie were featured and both scored decidedly. Bert Wainwright proved himself the possessor of very pleasing tenor voice and acted his part well. Estelle Bird, Josephine Floyd, Sid Foster, May Beaumont, C. E. Palmer, L. H. Morris and Mary Sweeny played other principal parts very satisfactorily. The production was appropriately staged and costumed. Buster Brown 23-29. Nat Wills in A Son of Rest 30-Nov. 5.

Tilly Olson, a new comedy dialect play, pleased large audiences at the Gilliss 16-22. Gertrude Swiggett was seen in the title-role, and her excellent portrayals of the characters, and much amusement Thomas Shea charmed honors with Miss Swiggett, being especially well received. Several of the co. failed to make all that seemed possible of their parts, but Gilliss patrons are not over particular as a rule and applauded one and all. A newsboy quartette scored a most emphatic hit. The production was adequately staged. Hearts Adrift 23-29.

Dick Russia was the Auditorium attraction 10-22, plowing through his varied attraction business. The play is brought up to date with several allusions to the struggle in the Far East, which seemed to please the audience immensely. The presenting co. was quite capable and made a very favorable impression. Eva Muntfort was featured, while principals in the support included Ray Applegate, Charles Heydon, Fred A. Stephens, Miss Loring, and Miss Estelle. The piece was well staged and costumed. Two Little Waifs 23-29.

Manager Louis Shouse, of Convention Hall, announces that he has completed arrangements with the Boer War management, and that the spectacle will be seen in the hall the week of December 6.

Jack Quarles, who has been identified with the Grand for several seasons past, has returned to his old post of assistant treasurer.

W. J. Burgess, of Omaha, of the Woodward and Burgess Amusement co., was the guest of Manager O. D. Woodward during Horse Show week.

D. KEEDY CAMPBELL.

The least meritorious production of the week drew the largest audience at English's Oct. 13-15. Eva Tanquay, lively and vivacious, appeared in The Chaperone, and eagerly awaited her appearance. The people were well received and gave her good work in the play. They went with minds made up to enjoy themselves, and most of them were satisfied. If appearance is an indication of satisfaction, But one cannot help wondering. The lines are not overburdened with comedy, and the music as a whole is not of a catchy sort. The two best numbers were "The Firefly" and "The Banjo Serenade," sung by the star and chorus. Both were encored many times, and deservedly so. Miss Tanquay worked very hard and was really the "whole show." She had many changes of costumes, all of them exceedingly pretty and becoming.

It is to be regretted that Chauncey Olcott on his first appearance here (for in a little speech he said it was his first) should be greeted by only fair houses at his three performances 14, 15. But what he lacked in size they surely more than made up in appreciation and applause. So doing well we expect an actor in the same tender, truthful and ingenuous and with such charming personality as Mr. Olcott. The play A Romance of Athlone, is but a setting for the song and comedy work of Dick Ronayne, so delightfully impersonated by Mr. Olcott. Each of his songs brought forth hearty applause, and it is a hard matter to decide which was the most popular—"My Wild Irish Rose," the catchy one of the evening; "When Song Is Sweet," "The Irish Swell," or the Olcott lullaby, sung with exquisite tenderness. The supporting co. was strong.

Arnoldo Co. presented Candide to a large house at English's 18 and was well received. Many were the expressions of praise and doubt heard after the performance. Some said it was "fine," others knew not what they thought until considering and thinking it over, but all agreed that Mr. Daly's work was very clever and interesting. He is receiving great praise from the local critics. Candide will be repeated at the matinee 19, and How We Lied to Her Husband and The Man of Destiny will be given at the closing performance 19. English's will be dark until Nov. 4, when Dockstader's Minstrels come for a two days' engagement. The all star cast of Two Orphans follows 7-8.

Hearts Adrift, given at the Park 13-15, is a good play, above the average of its class. The co. was adequate. E. L. Snader played his part exceptionally well. The comedy was contributed by May, Ethel Courtney and Bert Walker. The specialties and scenic effects were good, the air skin scene especially so.

Large audiences attended the opening performances of Her First Kiss Step at the Park 17-19. It is a melodic, high sensational, and therefore of much interest to the patrons. Genevieve Blinn as the girl who took the false step acted well, and her pleasing appearance added greatly to the part. Little Dorothy was graceful and pretty and made a great impression.

on the audience. The quartette and little German band made a big hit, as did Josie Sullivan in the part of an Irish servant. The Wolf's Paradise 20-22. On the Bridge at Midnight 24-26. The Curse of Drink 27-29.

Every seat was sold and the S. R. O. sign was in evidence when Hector Fuller lectured on "Imprisoned in Poverty" at the Park 14. The audience followed Mr. Fuller closely and he told of his visit to Japan and the dash for Port Arthur. The pictures illustrating the talk were very interesting. Mr. Fuller was war correspondent in the Far East for the Indianapolis News.

By an agreement reached between W. H. Brennen, representative of M. Paderewski's manager, and Miss Ora B. Talbot, Ignace Jan Paderewski, the celebrated pianist, will give a recital in this city during the coming Winter. The date has not yet been arranged.

The Anderson Theatre Co., of Cincinnati, has filed articles of incorporation. The capital stock is \$30,000. The articles set forth that it is the purpose of the co. to own and operate theatres in Cincinnati. Shafer Ziegler was announced as State agent for the co. The directors are M. C. Anderson, H. M. Ziegler, H. K. Shockley, A. V. Howell, and B. L. Heldingsford.

A service was held by the Indianapolis Elks in memory of Meade D. Detweller, Past Grand Exalted Ruler, who died recently. Alva Hanson Exalted Ruler of the local lodge, presided, and the memorial address was made by Bert Feibleman. Musical numbers were rendered by a quartette consisting of Mrs. Alice Fleming Whallon, Miss Lemmon, J. Russell Powell, and Andrew Smith.

Louise Closer, who is appearing as Flossy in Candide, is staying with her sister, Mrs. Frank Tarkington Baker, during the stay of the co. in this city. Indianapolis is Miss Closer's old home, and she was warmly greeted by her many friends on her appearance here in Candida Tuesday night, 18.

By an agreement reached between W. H. Brennen, representative of M. Paderewski's manager, and Miss Ora B. Talbot, Ignace Jan Paderewski, the celebrated pianist, will give a recital in this city during the coming Winter. The date has not yet been arranged.

The Anderson Theatre Co., of Cincinnati, has filed articles of incorporation. The capital stock is \$30,000. The articles set forth that it is the purpose of the co. to own and operate theatres in Cincinnati. Shafer Ziegler was announced as State agent for the co. The directors are M. C. Anderson, H. M. Ziegler, H. K. Shockley, A. V. Howell, and B. L. Heldingsford.

A service was held by the Indianapolis Elks in memory of Meade D. Detweller, Past Grand Exalted Ruler, who died recently. Alva Hanson Exalted Ruler of the local lodge, presided, and the memorial address was made by Bert Feibleman. Musical numbers were rendered by a quartette consisting of Mrs. Alice Fleming Whallon, Miss Lemmon, J. Russell Powell, and Andrew Smith.

Louise Closer, who is appearing as Flossy in Candide, is staying with her sister, Mrs. Frank Tarkington Baker, during the stay of the co. in this city. Indianapolis is Miss Closer's old home, and she was warmly greeted by her many friends on her appearance here in Candida Tuesday night, 18.

By an agreement reached between W. H. Brennen, representative of M. Paderewski's manager, and Miss Ora B. Talbot, Ignace Jan Paderewski, the celebrated pianist, will give a recital in this city during the coming Winter. The date has not yet been arranged.

The Anderson Theatre Co., of Cincinnati, has filed articles of incorporation. The capital stock is \$30,000. The articles set forth that it is the purpose of the co. to own and operate theatres in Cincinnati. Shafer Ziegler was announced as State agent for the co. The directors are M. C. Anderson, H. M. Ziegler, H. K. Shockley, A.

patron that he is receiving any freshness or originality. Olga Le Clair and Gertrude Bondell work hard to produce a poor play and a poor co. to the front ranks. It seems queer, but nevertheless this city has always received its musical comedies in bunches, and usually all at one time; be it so, they are always welcome, and they never fail to do a big business. With The Wizard of Oz and The Burgomaster playing last week to packed houses, now comes Frank Daniels Oct. 17-22 and The Tenderfoot 24-29. The advance sale for Daniels is starting with a bang.

When We Were Twenty-one was revived at the Burling 9-15 and did a full house business night after night. This is one of the best plays that Moroso's crack stock co. shines in, and it seems to be a great favorite with the public. Howard Gould as Dick Carew, Amelia Gardner as Phyllis, Tom Oberle in the part of David Hirsch, together with Harry Nestor, who has made so much of that part, the Jinx and backed with such excellent support, offer a popular production of the classic comedy. Edith 16-22 will be a good performance, after which they will disband, and the majority of the co. will join the forces now playing at Moroso's Majestic Theatre in San Francisco. The loss of this favorite co. will cause great disappointment to the theatre-going public of Los Angeles, and for reasons why and wherefore we must bide our time. White Whittlesey and co. make their appearance at this house 23 in Hearts-ease.

Belasco's cozy new house is winning favor as the days roll by, and his co. is doing better work week by week. Too Much Johnson drew moderate houses 10-15. The piece was well staged and the co. gave it that laughable swing that brought out its mirth. Martin L. Alsop handled the part of Augustus Billing most satisfactorily. Ozzy Waldrop is the most winsome little ingenue this city has seen. Thomas Oberle from Moroso's will join the Belasco forces. Lady Bonniwell 23.

Mason and Mason in their musical comedy, Fritz and Sutz, packed the Grand Opera House 9-15. Although the attraction was not much, every one seemed satisfied. York State Folks 16-22.

The Belle of New York was well staged and played at the Casino 9-15, and the attendance is keeping up to standard. Hazel Purdy, recently from Fischer's in San Francisco, does some very clever dancing in the part of Manila Clancy, and though the part is limited, she dominates the scene. The popular Hollow Joins the co. 23 for two weeks' engagement, during which time he will be seen in 1492 and Evangeline.

Josef Hoffman gave two recitals at Simpson's 15 to moderate houses.

Souza and his band are scheduled 27-29 at Hazard's Pavilion.

Chutes Park is drawing the usual large Sunday crowds, with limited attendance during the week. The park has been increased to fifty musicians and is rendering excellent music. Ellery's Band is due some time in November and will remain for at least six months.

J. M. Dodge, the jolly business manager of the Isis Theatre in San Diego, has been spending several days in the city.

MILWAUKEE.

Two Little Vagrants was the offering of the Thanhouser co. at the Academy 17, and a large audience applauded the excellent performance given by these clever players. Paul Allison appeared in the role of Fox-Far and added another to his record. Her portrayal was remarkably lifelike, and her acting was characterized by a naturalness and sincerity that held the interest and sympathy of her auditors. Adeline Roth did most praiseworthy work as Claude. Mace Greenleaf made an admirable De Kerlor. Albert Brown was an earnest and pleasing D'Albise. Lee Baker ably represented the villainous Lincus, living Brooks and James Kyrie MacCurdy were excellent as accomplices in crime. Edith Evelyn offered an appealing and truly beautiful portraiture of Helene. Grace May Lamkin played the part of Carmen with subdued emotional strength. Kate Woods Fiske scored a decided artistic hit as Zephine. Lesser roles were capably handled by Colin Campbell, Rodney Ranous, Reginald Parry, and Eddie Lasche. The stage settings were splendid examples of Charles Squires' artistic work, and the performance merited unanimous credit upon Director George Foster Platt. Heartsease 24-30.

To Die at Dawn was highly relished by an immense audience at the Alhambra 16. The melodrama fulfilled all the expectations of those who enjoy a play plentifully supplied with sensational episodes. The hero, heroine and villain are kept busy for four exciting acts, in which the onlooker is treated to a succession of startling surprises. Elsie Crescy plays the star role and has abundant opportunity to show her ability. The other principal roles are well interpreted by E. Lawrence Lee, the author of the play; Will Ruth, William J. Maddern, Bertha Hollenbeck, and Margaret Gallagher. The scenic effects add greatly to the general success of the production Queen of the Highway 23-29.

Rose McVille displays wisdom in sticking to her guns as Mrs. Brown. The farce is good and Mr. Morris is an exceptionally fine actor, but the performance drags, principally because the supporting co. was totally inadequate to the task of presenting a clever, snappy comedy. Harry Mills, F. Owen Baxter, Margaret Drew, and Hazel K. Chapple are entitled to their meed of praise, but the balance of the cast fell far short of requirements. The Royal Chef 20-22. Bird Center 23-26. Woodland 27-29.

At the Fabet a large audience witnessed an excellent performance of Die Zauberin Am Stein 16 by the Wachner Stock co. Woe to Him Who Lies will be put on 19.

Lulu Hastings, lately a popular member of the Thanhouser co., has joined the Who's Brown co. now playing at the Davidson. Miss Hastings begins her engagement 20. Clarence A. Sterling, a successful Milwaukeean, is in his second season with the Lyman Twins, now doing a profitable business with their new musical comedy At the Races. CLAUDE L. N. NORRIE.

SPRINGFIELD, MASS.

Down Our Way 18 at the Court Square is a new venture in rural comedy, and as the rural critics say, "when it is whipped into shape" it may enter the lists with some of the others. Springfield saw the fourth performance, and heard a whole lot of useless talk in the first act, followed by too much and not enough coherent action in the others. A. G. Swenson, Marie Haines, J. L. Furlong, and George Martin did creditable work.

Mr. W. P. Mattson, Springfield's leading promoter of amateur stage productions, assisted by the Cecilia Women's Quartette, gave an entertainment at their own 19. Her part in it was the clever rendering in rhymed chapters of the clever monologues. For durability which Clyde Fitch wrote them for her son ten years ago, and which she has produced successfully every season in various New England cities in connection with church and society affairs. Mr. Fitch will doubtless be surprised that there is one of his productions that has run so long. A good sized house passed a delightful evening.

The operetta, The Cradle 18, was well as over 21, and the same comic production was enjoyed. Charlotte Walker was again the charming Virginia Carvel, and with Mr. Hackett shared the honors of the evening. The able support included an attractive Springfield girl, Elsa Payne, who was transferred from Mr. Hackett's Secret of Polichinelle co. for this tour. Coming are the Savage English and French 24-26. William Goliote in The Admirable Crichton 27. Miller Hollings in The Triumph of an Empress 28. Prince of Pilsen 29.

Treasurer William G. Le Nol, for nearly fifty years connected with Haynes Music Hall, Gilmore's Opera House, and the Court Square Theatre, has resigned. Mr. Le Nol has always been opposed to having the theatre tickets sold at the theatre, and when Manager Gilmore decided to make permanent the rule of buying from the ticket office, he said, "he found it made too much work and confinement for him." W. F. A. Engel, who is interested in the Savage Opera co. engagement, is temporarily filling the position.

The New Gilmore showed New York Day on its annual tour 17-19. Mamie Lincoln Pixley, John Craven, Gracie Wiley, and John Morris made a superb hit by appearing as a disreputable village Why Girls Leave. Home was another repeater from last season 20-22. This is in the same class with the other Why melodramas—Why Women Take Carbolic Acid, Why Husbands Stay Out Nights, Why Wives Get Divorces, Why Women Sin, etc. A good many people, including girls, left home to see it and return who but the author could offer much excuse. Of more interest were the immodest A Raged Hero 24-26 and Heart of Maryland 27-29.

The shortest dramatic criticism on record appeared in a local paper recently, as follows: "The co. presented — last night. Excellent scenery was given."

Arthur Shaw, of this city, has rejoined the Smart Set co. as electrician. EDWIN DWIGHT.

CLEVELAND.

The event of the season was the initial production in this country of Brother Jacques at the Euclid Avenue Opera House Monday, 17, with Annie Russell and her admirable co. This, coupled with the professional debut of Besse Johnson, daughter of Mayor Tom L. Johnson of this city, was sufficient to draw an extra large and fashionable audience, the beautiful theatre being crowded from pit to dome and the lobby filled with exquisite floral offerings from the many

friends of the fair debutante. The play is a colorless one, with no action at all, but the fine co. made the most of it. Brother Jacques is a four-act comedy by Henry Bernstein and Pierre Verbe. The plot is built around the love of Genevieve, a wealthy young girl for Jacques Jovenin, a man nearly forty, noble but poor, who returns her love. He is called Brother Jacques on account of his brotherly interest in Genevieve, and she returns his love. The Marquis de Chantala, a broken down old aristocrat, deeply in debt, induces his son Jean to propose marriage to save the family honor, while Jean loving Louisa, a music hall singer, agrees and the marriage takes place. On the wedding day Jacques bids farewell to Genevieve, at which time his love for her is made known, and he flies from the country, leaving her broken hearted. At the close of the play, Jean and Louisa are seen together again, and the former is told that he is to be flat. Annie Russell is the same sweet, artistic actress as ever in the character of Genevieve. Of course, next to the star, local interest centered in Besse Johnson, who was accorded quite an ovation on her entrance. She has the role of Flossie Adams, a bright, swagger American girl of slaty proportions, which she acted to perfection, and her debut was a pronounced success, securing well for her professional career. The comedy role of Jean was well taken care of by Joseph Wheelock, Jr. Oswald York made a good Jacques. The Marquis of Grant Stewart was acceptable. Mrs. Charles W. Walot gave a fine characterization of Madame Morane, and the rest of the cast was good. Robert Edeson in Ransom's Folly 24-29.

Are You a Mason was the bill at the Colonial 17-22, presented by the Vaughan Glaser Stock co., and proved to be a popular bill. Heartsease 24-29.

The Empire Opera co. sang II Trovatore 17-22. Bertha Davis was heard to advantage in the role of Leonora, and Hattie Billie Ladd's voice was well suited to the role of Azucena. Harry Davies, George Shields, and Jack Raftoff all sang well. Cavalier Rusticana and Lucia 24-29.

Charles Granvin was seen in the farce The Awakening of Mr. Pipp at the Lyceum 17-22 and succeeded in making good. He is supported by a clever lot of players. Our New Minister 24-29.

Escaped from the Harem was the attraction at the Cleveland 17-22. A Working Girl's Wrongs 24-29.

WILLIAM CRASTON.

DENVER.

The attraction at the Broadway 10-15 was Blanche Ring in Vivian's Papas, with Harry Connor her leading support. Business was fair. The play did not catch on, amazingly well, and despite the hard work of the clever co. were unable to keep things going the audiences failed to wake up. All in the co. did good work, especially Miss Ring, whose singing of "Bella" and "Belle of Avenue A" were the hits of the piece. This was Miss Ring's first appearance in Denver since she became a star. Harry Connor was capital as Frederick W. Walker, the Chicago pork packer. Hal Davis gave a capital characterization of Higgins. Inez Macauley was a winsome Grant. Winston, Florence, and Marion did good work. The injured Katie Madeline Garcia was an amusing Mignonne, and neat sketches were given by Tommie Dare, W. F. Powell, and Emma Haynor. J. E. Trevor was a satisfactory villain. The play was well staged. Some of the costumes were stunning.

Joseph Hofmann, the noted pianist, came to the Broadway 19 for a matinee recital. The Jewel of Asia 17-22. The Sambo Girl 24-29.

Audiences at the Fabet have been larger than the one which saw Patti Pipp there 9-15, but it is doubtful if the management of that house yet this season has offered a better attraction to its patrons. The play was good and the principals did adequate work. Jane Corcoran as Peg Wellington had many opportunities and made the best of them. She pleased immensely. Of her many talents, perhaps the most captivating was her delightful Irish brogue. Her part was one which easily could have been overdone by a less capable actress, but Miss Corcoran did it with fine effect. Andrew Robson, the handsome and dashing David Garnett, was a close rival of Miss Corcoran in public favor. Notable among the other members of the co. was Katherine Fisher, who made the part of Polly, Peggy's pretty sister, a most lovable one. The part of Eva Sorel, the French adventuress, was admirably taken by Jessie Denham..

Two Married Men was given by a fair co. at the Curtis 9-15. Business was good. The piece went with considerable verve and a number of pleasing specialties were introduced..

HENRY A. STINGLEY.

LOUISVILLE.

Macauley's Theatre was dark Oct. 17-19. Liebler and Co. announce Arnold Daly in the Bernard Shaw plays, Candida, The Man of Destiny, and How He Lied to His Husband, 20. Much interest is evidenced in this engagement and it will be without doubt, a success.

The Royal Lilliputians played their annual engagement at the Masonic 17-22 to capacity. The little people are great favorites here. The.

The scenery, costuming and the supporting people are up to the standard established by this by this sterling attraction. Ward and Voices open at the Masonic 24.

The Royal Lilliputians played their annual engagement at the Masonic 17-22 to capacity. The little people are great favorites here. The.

The Baldwin-Melville Stock co. presented Amelia Bingham's success, The Climber 17-22. The principals were well cast and the performance was highly satisfactory. James Durkin, John Dwyer, Gus Forbes, Bertha Creighton, Bessie Johnson, Adeline Raffetto, Edith Julian, were all seen to excellent advantage. In preparation, Thelma.

Jolly Nelly McHenry in M'liss was the magnet that drew large houses to the Lyceum 17-22. Miss McHenry is a great favorite with the patrons of this house and made a great hit. A very capable co. supports the star, including George E. Miller, who is seen as Yubil Billy. Frank Raymond, as John Green, and Loring, a very good actor, as Judge Goodwin, with eminent success. Those who also impressed were Donald Bowles as Louis and Miss Brandt as the American girl. Sowing the Wind will follow 16.

Buried at Sea proved an exciting study in crimson to a week's average of good business at Cordray's 9-14.

Orral Humphrey and Elsa Van Braham headed a capable co. of actors, which carried the piece to several successful climaxes. For Het Sake opens 16.

The Baker's Theatre will, for the remainder of the season, be given over to 10 cent continuous vaudeville, under the management of Keating and Flood, present managers of the Lyric. JOHN F. LOGAN.

Grand Opera House 9-11. William Friend and Harry Crandall deserve mention. Kyrie Believe in Raffles drew large audiences 12-15 and the attraction proved to be a most interesting and pleasing one. The distinguished star left nothing to be desired in the title parts. M. Holland scored striking successes as the detective. Clara Blandick and Betsy Sitt greaves were especially good among the large and capable supporting co. The Wizard of Oz 16-19. Glittering Gloria 20-22. The County Chairman 23-29. Florence Roberts 27-29.

The Nelli co. for their fourth week at the Seattle offered The Conquerors, a play new to Seattle. James Neill and Edyth Chapman acted the leading parts with their customary skill and won the approval of the large audiences. Harry Cashman and Horace Lewis as the general and the major, respectively, offered very capable portrayals of their parts. George S. Christie, Katherine Gilman, Sheldon Lewis, Rifkah Harrison, and Harry Bradley were among the others who scored. The Cowboy and the Lady 16-22. The Henrietta 23-29.

An Orphan's Prayer was heard by a big audience at the Third Avenue 9 and business continued good throughout the week. Nettie De Coursey headed a capable co. in the play and Third Avenue patrons were well pleased with the attraction. The Hills of California 16-22. The Fatal Wedding 23-29.

The production of A Hoosier Heroine by the Wedeman co. at the Alcazar 9-12 was a most creditable one, due in great part to the capable stage management of Frank Fanning. Aside from the distinction of good behavior of its live stock, the play was very realistically acted by the co. and found much favor with patrons of this popular theatre. A Great Divorce Case 13-15 finished out the week. Ten Nights in a Bar Room and La Belle Marie 16-22.

RODNEY D. WHITE.

MONTREAL.

The theatre night of the McGill College students was Oct. 17 and a crowded house greeted the opening of The Billionaire. The music and orchestra were below the average, but the piece is beautifully staged and there is a number of clever people in the cast who go far to redeem the performance. Thomas Q. Seabrook as John Doe was distinctly funny. Harry McDouough scored as Baptiste. Walter Percival possesses a nice voice, which he uses to good advantage. James Grant was an amusing Silas Peppercorn. Josie Intropidi was humorous as Mrs. Peppercorn. John Stepping gave an amusing sketch of the stout theatrogoer. Diamond Daner was a good clever as Pansy. Good Lord! Bell and Helen Dexler were the maid of Peppercorn's two daughters. A cance was presented to Mr. Seabrook by the students. Flowers to the principal ladies, and boxes of cigars to the principal gentlemen. A Chinese Honey moon 23-29. Jim Corbett played to big business 17-22 at the Academy. His play, Pals, is above the average, and he himself scored by his easy and natural manner of acting. Hal Davis gave a capital characterization of Higgins. Inez Macauley was a winsome Grant. Winston, Florence, and Marion did good work. The injured Katie Madeline Garcia was an amusing Mignonne, and neat sketches were given by Tommie Dare, W. F. Powell, and Emma Haynor. J. E. Trevor was a satisfactory villain. The play was well staged. W. A. TREMAYNE.

ALABAMA.

BIRMINGHAM.—BIJOU THEATRE (M. L. Schreiber, mgr.): Crowded house witnessed opening week's engagement. A Desperado Chance 17-22 and was thoroughly pleased; co. seems evenly balanced; scenery adequate. Busy Izzy 24-29. A Hot Old Time 31-Nov. 5.—ITEM: Billy Clifford in How He Won Her played to largest matinee 15 house has even seen. Mr. Clifford was forced to respond to fourteen encores. Ladies blocked street around stage door after show to bid him farewell.

THOMAS DE GRANVILLE BRABSTON.

MONTGOMERY.—THEATRE (Hirsch Brothers, mgrs.): Peggy from Paris 10: very good performance, pleasing large audience. The Tenderfoot 11: attraction large business. Field's Minstrels 12: satisfied, usual big business. In Old Kentwood 14: good business. Village Parson 21.—BIJOU (Jake Wells, lessee; A. D. Neal, mgr.): Hoyt's Comedy co. 10-15. Plays: The Two Orphans, Beyond the Law, Foxy Grandma, Deadwood Dick, My Aunt from Brazil, Knob o' Tennessee; good co.; splendid business during entire week.

MOBILE.—THEATRE (J. Tannenbaum, mgr.): Peggy from Paris 14, 15, and matinee; like all productions of Savage management, proved meritorious performance; business good. Al. G. Field 14, 15, and matinee: despite counter attractions of large circuses, packed house; performance up-to-date; thoroughly pleased.

SELMA.—ACADEMY OF MUSIC (Long and Rees, mrs.): Human Hearts 11: moderate business. Peggy from Paris 14: good co.; packed house. Field's Minstrels 17: largest business ever played in Selma; S. R. O. posted one hour before performance began. Fatal Wedding 18.

HUNTSVILLE.—OPERA HOUSE (Thomas Littlejohn, mgr.): Peck's Bad Boy 12: fair house; pleased. Faust's Minstrels 12, De Leon's Comedians 20-22. A Desperado Chance 25.—ITEM: Huntsville Lodge 698. Elk's entertained Elk members of Faust's Minstrels at Dutch supper 19.

TUSCALOOSA.—ACADEMY OF MUSIC (Myer and Walker, mrs.): James Boys in Missouri 15: big business; good co.; packed to overflowing; very good performance; pleased. Hot Old Time Nov. 7.

SHEFFIELD MEYERS.—OPERA HOUSE (P. Littlejohn, mrs.): Peck's Bad Boy 13: nice business; pleased. Faust's Minstrels 22: De Leon's Comedians 24-26. A Desperado Chance 27.

TROY.—FOLMAR'S THEATRE (Frank P. Folmar, mgr.): Peck's Bad Boy 17: fair audience; pleased. The Village Parson 18. Happy Hooligan 22. Adelaine Thurston 27.

UNION SPRINGS.—ELEY OPERA HOUSE (Henry J. Rosenstiel, lessee and mgr.): Human Hearts 12: performance excellent.

ARKANSAS.

LITTLE ROCK.—CAPITAL THEATRE (R. S. Hamilton, lessee and mrs.): Black Patti 10: good business and performance; capacity. Darkest Russia 12: fair performance; light business. Heyward Stock co. 13-15 in Caught in the Web. Thelma, Dora Thorne, Slaves of Russia: good performances and business. Ward's Minstrels 17. Devil's Auction 21. Charles B. Hanford 22. Last Rose of Summer 24. Eternal City 25

men in audience. The Little Church Around the Corner 24-26. Game of Hearts 27-29. The Rays Nov. 8-10. Lights of Home 7-9. Dealers in White Women 10-12.—FOY AUDITORIUM (Campari Concert co. to crowded house 19; splendid concert, in which the great baritone was at his best).—WOOLSEY HALL: First Symphony Concert Nov. 9. ITEM: Mr. Collin, in response to many urgent requests, will try to have James E. Hackett play a return engagement.

HARTFORD.—PARSONS THEATRE (H. O. Parsons, mgr.): Beautiful pastoral play, *Share Acres*, always favorite, drew large audiences twice 15; finely staged and acted. Down Our Way drew fair audience 17; many redeeming points. Quincy Adams Sawyer 18; customary good business. Ezra Kendall in Weatherbeaten Benson 19; excellent co.; scenery realistic and complete. John W. Savage's English Grand Opera co. is underlined 20-22 in Carmen, Othello, Lohengrin, and The Trovatore; advance sale indicates big success. Prince of Pilsen 23-26.

HARTFORD OPERA HOUSE (Jennings and Graves, mgrs.): A Child of the Slums 13-15; attendance good. Across the Rockies 18 canceled. Sherlock Holmes 19, 20; familiar to playgoers; large and enthusiastic audience. A Ragged Hero 21, 22. A Woman's Struggles 24-26.—FOOT GUARD HALL: Boston Symphony Orchestra 17; large and delighted audience, who responded to the superb numbers with hearty applause. The New York newspaper and the critics of L. B. Trebiloch, little city editor of the New York "Times," were pained and grieved to learn of his death in New York 17. For several years he was a special writer on the Hartford "Times," during which time he endeared himself to all Bohemia by his wit, kind heart and general good fellowship. A. DUMONT.

NEW BRITAIN.—RUSSWIN LYCEUM THEATRE (T. J. Lynch, mgr.): Thomas E. Shea closed 10-15 to good prongue; best repertoire co. ever seen here. Howe's Pictures 18; drawn well. James K. Hackett in The Slums 18; tremendous business; very fair cast. Quincy Adams Sawyer 20; well received; good house. Power Behind the Throne 22. Prince of Pilsen 24. Secret of Polichinelle 25. Maid and the Mummy 20.—MAJESTIC THEATRE (Jennings and Graves, mgrs.): Slaves of the Mine 15; good business; fair performance. Great Herrmann 17 canceled. Sherlock Holmes 18; effectively presented to large audience. Across the Rockies 19 canceled. Why Girls Go Wrong 20 drew well; fair co. Heart of Maryland 21.

BRIDGEPORT.—SMITH'S THEATRE (Edward C. Smith, mgr.): Shore Acres maintained its drawing power 13, 14. Far above his former excellence in dialogue was George M. Cohan's Little Johnny Jones 15, though Tom Lewis has the "meaties" role; musically it is lively if not strong. Lohengrin was most elaborately presented 17 to some 2,200 people; all satisfied. The Heart of Maryland 18, 19 well received and adequately given. James K. Hackett 20. Prince of Pilsen 21. Sherlock Holmes 22. William Gillette 24. Over Niagara Falls 25, 26. Robert Mantell 28. Sam Bernard 29. Sleeping Beauty and the Beast 31-Nov. 2. Mildred Holland 3. Why Girls Leave Home 4, 5. WILLIAM P. HOPKINS.

MERIDEN.—THEATRE (Jackson and Reed, lessees and mgrs.): Phelan Stock co. 10-15 closed to good business. Plays first half of week: Woman Against Woman, Falsely Accused, Angel of the Alley; co. good. Prince of Pilsen 17; packed house; pleased. James K. Hackett in The Crisis 18; welcomed by large and enthusiastic audience. Quincy Adams Sawyer 19. Ezra Kendall in Weatherbeaten Benson 22. Mildred Holland 25.

WATERBURY.—POLIS' THEATRE (Jean Jacques, mgr.): No Wedding Bells for Her attracted fair audience 13. George M. Cohan and his excellent co. in Little Johnny Jones pleased large audience 14. Why Girls Go Wrong, two performances, to fair business 15. A Child of the Slums 17; good audience, Sky Farm 19; good co.; large audience. Heart of Maryland 20. Ezra Kendall 21.

NEW LONDON.—LYCEUM THEATRE (Ira W. Jackson, mgr.): Quincy Adams Sawyer 14 drew well and pleased. Ezra Kendall in Weatherbeaten Benson 15; co. good. Prince of Pilsen 17; packed house; pleased. James K. Hackett in The Crisis 18; welcomed by large and enthusiastic audience. Quincy Adams Sawyer 19. Ezra Kendall in Weatherbeaten Benson 22.

MIDDLETON.—THE MIDDLESEX (Henry Engel, mgr.): Howe's Pictures 17; annual visit; usual large audience. Prince of Pilsen 18; capacity. Sky Farm 20, matinee and night; good audiences. Secret of Polichinelle 25. The Crisis 31. Happy Hooligan Nov. 1.

TORRINGTON.—UNION THEATRE (C. W. Volkman, mgr.): Charles K. Chaplin Stock co. closed good week 10-15. A Child of the Slums 18 pleased; light house. Why Girls Go Wrong 19; good business; pleased. Mamie Fleming co. 24-29.

WINSTED.—OPERA HOUSE (J. E. Spaulding, mgr.): Charles K. Chaplin co. opened 17-22 to large business; co. good. Plays first half of week: Jim the Westerner, Wormwood, Seven Seventy-Seven. Robert B. Mantell 26. Mamie Fleming co. 31-Nov. 5.

WILLIMANTIC.—LOOMER OPERA HOUSE (John H. Gray, mgr.): Sherman's Moving Pictures (return) 16 pleased audience of over 1,000; feature was excellent local views loaned by C. E. Ingalls. Sky Farm 21. Why Girls Go Wrong 22.

PUTNAM.—BRADLEY THEATRE (Richard Gorham, mgr.): The Chief Justice 17; well pleased house; business fair.

BRISTOL.—OPERA HOUSE (Michael Brothers, mgr.): Why Girls Go Wrong 14; good co.; fair business. Sky Farm 18; excellent co.; good business.

DELAWARE.

WILMINGTON.—GRAND OPERA HOUSE (Jesse K. Baylis, mgr.): Her Lord and Master 15; fair house. Peck's Bad Boy 17; fair business. Iris 19; small house. Ghosts 21. Under Southern Skies 22. Bonnie Brier Bush 24.—LYCEUM THEATRE (Daniel Humphries, mgr.): The Stain of Guilt 13-15; fair business. The Charity Nurse 17-19; fair houses. The Child Slaves of New York 21-23. Her Marriage Vow 24-26. Span of Life 27-29.

FLORIDA.

PENSACOLA.—OPERA HOUSE (John M. Coe, mgr.): Peggy from Paris 11; large and delighted audience. Field's Minstrels 13; packed house. In Old Kentucky 15; small business. James Boys in Missouri 17. Peck's Bad Boy 18. The Village Parson 22.

GEORGIA.

SAVANNAH.—THEATRE (W. B. Seekind, mgr.): Happy Hooligan 14; topheavy house; pleased. Bettina Gerard and Max Figman in Marriage of Kitty 15; fair business; satisfactory. Harry Beresford 16; good performance; packed house. Murray and Mac 18; excellent performance; capacity. Marriage of Kitty 22. Happy Hooligan 23. The Fatal Wedding 31. Miss Bob White Nov. 1. Dolly Varden 15. Message from Mars 24.

ATHENS.—NEW OPERA HOUSE (H. J. Rowe, lessee and mgr.): Faust's Minstrels 11; fair performance; small business. Adelaide Thurston 12; good performance; packed house. Murray and Mac 18; excellent performance; capacity. Marriage of Kitty 22. Happy Hooligan 23. The Fatal Wedding 31. Miss Bob White Nov. 1. Dolly Varden and Parted 4, 5.

ALBANY.—SALE-DAVIS OPERA HOUSE (A. C. and L. E. Gortatowsky, mgrs.): Human Hearts 6 pleased good house. The Tenderfoot 18; house already sold. Adelaide Thurston in Polly Primrose 24. Happy Hooligan 25. West's Minstrels 26. Miss Bob White 27. Howe's Moving Pictures 28. The Sultan of Sulu 29. An English Daisy Nov. 1. Silver Slipper 2.

BRUNSWICK.—GRAND OPERA HOUSE (Fleming and Ward, mrs.): The Village Parson 12; fair audience and co. Happy Hooligan 13; small house; co. good. Human Hearts 18; satisfactory business. Adelaide Thurston 21. West's Minstrels 25. Miss Bob White 26 canceled. Murray and Mack 27.

AUGUSTA.—GRAND OPERA HOUSE (The New Schweitzer, mgr.): Harry Beresford 17 in The New Man; good performance and house. Adelaide Thurston 18 delighted large audience. The Silver Slipper 28. Miss Bob White 29. Happy Hooligan 31. The Fatal Wedding Nov. 1. Babes in Toyland 2.

THOMASVILLE.—THOMPSON'S OPERA HOUSE (C. L. Thompson, mgr.): The Village Parson 15; good performance; small, appreciative audience. Happy Hooligan 20. West's Minstrels 27.

VALDOSTA.—PARK THEATRE (Gortatowsky and Griffon, mrs.): The Village Parson 14; performance and house good. Human Hearts 18; good performance; very good house. Happy Hooligan 19.

GRIFFIN.—OLYMPIC THEATRE (E. E. Walcott, mgr.): Faust's Minstrels 13; very large house; fine performance. Happy Hooligan 27.

IDAHO.

BOISE CITY.—COLUMBIA THEATRE (James A. Pinney, mgr.): Frederick Warde and Kathryn Kidder

in Salammbo; packed house; some fine acting; many curtain calls; receipts \$700. Florence Roberts in Marta of the Lowlands 14; capacity; splendid emotional acting; applause was deafening; receipts \$703.50. Sherlock Holmes 16, 17. Flannigan's Ball 18. Weidemann's Big Show 19.

WALLACE.—MASONIC TEMPLE (A. H. Conner, mgr.): Heart of Chicago 12; fair co.; small house. Glittering Glory 14; excellent co.; pleased capacity. Girl Friend 19. Ralph Stuart 20. Southern Ar-mour 27-29.

POCATELLO.—AUDITORIUM (Colonel Hanford, mgr.): Florence Roberts in Tess of the D'Urbervilles 13; good house. Frederic Warde and Katherine Kidder in Salammbo 14; big business. Flannigan's Ball 17.

ILLINOIS.

LINCOLN.—BROADWAY THEATRE (George W. Chatterton, lessee and mgr.): Homer W. Alvey res. 10-15. Lights of Home 16. In Hamlet 17. Girls Leave Home 18. Reaping the Harvest 27. Out of the Fold 29.—ITEMS: Dr. Jekyll and Mr. Hyde 19 canceled.—Harry H. Randolph, formerly with Mrs. Fiske, is now a prominent and prosperous member of Chicago Board of Trade, with local connections here.—Clifford Wo-detzki, past season with Quinlan and Wall's Min-strels, is now at home here, waiting to join Hunting for Hawkins Nov. 10. Maurice Young and wife (Kittie Mayo), the new season, will appear in *Hamlet* 11 pleased good business. Everyman 12; good production; small house.

INDIANA.

FORT WAYNE.—MAJESTIC THEATRE (M. E. Rice and Orin Stair, mrs.): Season opens 24 with Woodland Opera co. Royal Chef 29. The Curse of Sora 3, 4. Hotel Trinity 5. Maude Adams 9. Majestic when open will be one of finest theaters in northern part of State and will take in all first-class attractions.—MASONIC TEMPLE THEATRE (Frank H. Stouder, mgr.): Downing, Chakers and Kasimir 10-12; fair performances; poor business. Quinlan and Wall's Minstrels 14 pleased fair house. Rudolph and Adolph 15; good performance; two packed houses. Ashland Dramatic co. 17-22 opened in The Fatal Error 16; pleased and S. R. O. house. Price of Honor 24. Young Americans 28. Little Red School House, matinees and night 29.

HUNTINGTON.—HARTER'S OPERA HOUSE (Ed Harten, mgr.): Holy City 14; capacity; good infestation. Delvin Goddess of co., in residence of this city and his many friends were out to see him and all were pleased with rapid progress he is making in his chosen profession. Sandy Bottom 28.—ITEM: Sandy Bottom 28 will probably be last attraction in old house and place will be converted into lodge rooms. Much interest is being manifested in the opening of the new theater Nov. 9 by Maude Adams in The Little Minister.

ANGOLA.—CROXTON OPERA HOUSE (R. A. Willis, mgr.): Tomlinson Stock co. 10-15; good co. and business. Plays: In the Shadow of the Guillotine. Her Only Fault, Storm Beater, Power of the Cross. Burglar and the Wolf; Thursday two performances; first, S. R. O.; second, almost capacity; well pleased. Sandy Bottom 28. Dora Thorne Nov. 2.

ELWOOD.—KRAMER GRAND (J. A. Kramer, mgr.): The Chicago Tramp 13; very good co.; large audience; pleased. Sandy Bottom 17. W. W. Downing 19. Foggy's Ferry 21. Arkwright in Richmond 24-26. A Fairy Princess 27. Shadows of the Gallows 28. Holy City 29. Ashland Stock co. 31-Nov. 4.

ELKHART.—BUCKLIN OPERA HOUSE (D. B. Conner, mgr.): Queen of Sheba 14; capacity; good infestation. Devlin Goddess of co., in residence of this city and his many friends were out to see him and all were pleased with rapid progress he is making in his chosen profession. Sandy Bottom 28. Dora Thorne Nov. 2.

ALEXANDRIA.—OPERA HOUSE (H. O. Otto, mgr.): A Breezy Time 17; co. good; business fair. In the Shadow of the Gallows 19. Foggy's Ferry 22. Was She to Blame 25.—ITEM: Dawson's Vaudeville co., which was to have appeared here 18, closed in Anderson 17.

BRAZIL.—McGREGOR OPERA HOUSE (W. H. Leibert, mgr.): Tomlinson Stock co. 10-15; good co. and business. Plays: The Pearl of Bhutan 22. Her First False Step 23. Why Smith Left Home 20.—ITEMS: Dawson's Vaudeville co., which was to have appeared here 18, closed in Anderson 17.

EVANSVILLE.—GRAND (Pedley and Burch, mrs.): Howard Stock co. 11-12; pleased fair houses. The Oberster opened 17-22 to fair house. Liberty Belles 27.—PEOPLES' (Pedley and Burch, mrs.): The Wop's Paradise 9 drew very good house. Wife in Name Only 23.

MADISON.—GRAND OPERA HOUSE (Graham and Scheick, mrs.): Crescent Comedy co. closed to successful business 10-15. Beveride Stock co. 18 canceled. A Hoosier Girl Nov. 8. Martin's U. T. C. 12. Cutler and Williams Stock co. 14-19.

FRANKFORT.—BLINN THEATRE (E. Lange-brake, mgr.): Sandy Bottom 14; fair co.; small house. My Wife's Family 15; strong co.; pleased two large audiences. Chicago Tramp 22; Everyman 18. Everyman (Robert E. Maguire's) 19. Her First False Step 21.

EVANSVILLE.—GRAND (Pedley and Burch, mrs.): Howard Stock co. 11-12; pleased fair houses. The Oberster opened 17-22 to fair house. Liberty Belles 27.—PEOPLES' (Pedley and Burch, mrs.): The Wop's Paradise 9 drew very good house. Wife in Name Only 23.

MADISON.—GRAND OPERA HOUSE (Graham and Scheick, mrs.): Crescent Comedy co. closed to successful business 10-15. Beveride Stock co. 18 canceled. A Hoosier Girl Nov. 8. Martin's U. T. C. 12. Cutler and Williams Stock co. 14-19.

LOGANSPORT.—DOWLING THEATRE (John E. Dowling, mgr.): Denver Express 12; poor co. and business. Old Arkansas 14. New Orleans 15; good house. Liberty Belles 27.—PEOPLES' (Pedley and Burch, mrs.): The Oberster opened 17-22 to fair house. Liberty Belles 27.—PEOPLES' (Pedley and Burch, mrs.): The Wop's Paradise 9 drew very good house. Wife in Name Only 23.

EVANSVILLE.—GRAND (Pedley and Burch, mrs.): Howard Stock co. 11-12; pleased fair houses. The Oberster opened 17-22 to fair house. Liberty Belles 27.—PEOPLES' (Pedley and Burch, mrs.): The Wop's Paradise 9 drew very good house. Wife in Name Only 23.

MADISON.—GRAND OPERA HOUSE (Graham and Scheick, mrs.): Crescent Comedy 14; capacity; good infestation. Priscilla (local comic opera) 13; S. R. O.; very good performance. Mendelssohn Quartette 20. A Breezy Time 26. Holy City Nov. 2.

FRANKFORT.—GENNETT THEATRE (Ira Swisher, mgr.): To Die at Dawn 14 pleased capacity. War Down East 20. Royal Chef Nov. 8.—NEW PHILIPS' THEATRE (O. G. Murray, mgr.): Wife in Name Only 19. Edward Waldman co. 29.

NEW CASTLE.—ALCAZAR OPERA HOUSE (B. F. Brown, mgr.): Cripple Creek 12; large and pleased audience. Frog's Ferry 15; packed house; performance good. Moore Superb 17; good house; performance fair. Breezy Time 20.

COLUMBUS.—CRUMP'S THEATRE (R. F. Gottschalk, mgr.): My Only Sin 4; large audience; excellent performance. Priscilla (local comic opera) 13; S. R. O.; very good performance. Mendelssohn Quartette 20. A Breezy Time 26. Holy City Nov. 2.

RICHMOND.—GENNETT THEATRE (Ira Swisher, mgr.): To Die at Dawn 14 pleased capacity. War Down East 20. Royal Chef Nov. 8.—NEW PHILIPS' THEATRE (O. G. Murray, mgr.): Wife in Name Only 19. Edward Waldman co. 29.

ANDERSON.—GRAND OPERA HOUSE (C. C. Foote, mgr.): At Cripple Creek 14; excellent satisfaction; big business. Was She to Blame 15; fair performance; good. Breezy Time 18 pleased well filled house.

PORTLAND.—AUDITORIUM (W. H. Andrews, mgr.): Foggy's Ferry 11; fair house and performance. Downing Crackers and Kasimir 15; pleased two large audiences. Chicago Tramp 22; Everyman 18. Everyman 22. Sandy Bottom 19. Missouri Girl Nov. 3. Edward Waldman 9.

DECATUR.—BOSSE OPERA HOUSE (J. W. De Lacour, mgr.): A Breezy Time 13 pleased good attendance. Holy City 15; excellent co.; capacity. Sandy Bottom 26.

KENDALLVILLE.—BOYER OPERA HOUSE (A. M. Boyer, prop.): Dora Thorne 13; good house; excellent performance. Russell H. Conwell (lecture) 18; big house. Little Red Schoolhouse 28.

GOSHEN.—IRWIN OPERA HOUSE (J. F. Irwin, mgr.): Cripple Creek 12; large and pleased audience. Moore Superb 17; good house; performance good. Moore Superb 18; good house; performance fair. Breezy Time 20.

NEW HARMONY.—THRALL'S OPERA HOUSE (F. W. Foggs, mgr.): Holy City 13; packed house; good attendance. Holy City 15; excellent co.; capacity. Sandy Bottom 19. Missouri Girl Nov. 3. Edward Waldman 9.

CHARLESTON.—THEATRE (T. G. Chambers, mgr.): Dodge-Bowman Amusement co. 13-15; good audience. Middle Stock co. 24-28.—ITEM: The Sultan of Sulu 25. An English Daisy 26. Babes in Toyland 29. Silver Slipper 31. Ghosts Nov. 2. The Fatal Wedding 3. Under Southern Skies 23. James Kenner 24. Dolly Varden 15. Message from Mars 24.

MOLINE.—WAGNER OPERA HOUSE (R. W. Hinckley, mgr.): Why Smith Left Home pleased fair house.

MUSIC PUBLISHERS.

MUSIC PUBLISHERS.

MUSIC PUBLISHERS.

MUSIC PUBLISHERS.

Resting on their laurels, but wide-awake again.

JEROME and SCHWARTZ

Creating song hits for imitators. Look for thousand other subway songs to follow this one,

The FIRST, the GREAT, and ONLY

"DOWN IN THE SUBWAY"

And we give you the words so that when you see the others you will know the difference between a diamond and a load-stone.

There's a new place at last to go spooning,
Where lovers can live with delight,
In the future just cut out your mooning,
And banish the stars from your sight.
Good-bye to the auto and trolley,
A new lover's lane has been found,
Where love-sick young Jimmie and Mollie,
Can spoon day and night under ground.

Chorus.
Down in the Subway, oh, what a place!
Under the Isle of Manhattan, speeding through space.
Just the place for spooning, all the season 'round.
Way down, way down in the subway, underneath the ground.

The man in the moon looks deserted,
His face wears the smile of despair,
Under ground it is broadly asserted
That the L road is up in the air.
The show girl and even her channie,
Will now lead a sub-cellular life,
If marriage and home is unhappy,
You can now hide away from your wife.

The Kings of song writers, contrary to all reports, Now and Forever, with the **BIG FIRM.**

MOSE GUMBLE, Mgr. Professional Dept.

SHAPIRO, REMICK & CO., 45 W. 28th St., N. Y.

IN BROOKLYN THEATRES.

At the Montauk The Yankee Consul, with Raymond Hitchcock in the title-role, is playing. The cast includes Eva Davenport, Flora Zobelle, Rose Botti, Lolita Tarant, Albert Parr, Joseph M. Ratliff, and J. E. Hazard.

Down the Pike is the musical attraction at the Majestic, in which the Ray-John and Emma appear, with Sophie Burnham, Phil and Nellie Peters, Jessie Chapman, T. J. Leo, Harry First, and Wilbur Held.

The Virginian is at the Broadway this week, with Dustin Farnum in the title-role. Helen Holmes plays the role of Mollie Wood.

At the Amphion this week the bill is In the Palace of the King, with Anna May Spooner as Anna Maria Schneider and Augustus Phillips as Don Mario of Austria, a part in which he excelled last week at the Bijou. Edwin M. Curtis plays Captain De Mendosa, while Hal Clarendon plays Phillip the Second. The rest of the long cast is intelligently filled by members of the company. Hereafter Mrs. Spooner is to present the company in a different play at both of her theatres each week, and will not repeat at the Amphion any play brought out at the Bijou.

John and James Russell appear this week at the Grand Opera House, at the head of their own company in The Female Detectives.

Jim Bludso is the offering this week at the Columbia, with matinees daily. Richard Buhler plays Bludso, the hero on the spot, and Jessiline Rodgers is the heroine. Jessie Hall, a clever soubrette and a new addition to the stock company, is seen in a part suited to her abilities. At Tuesday matinees photographs are given to the women patrons.

Cecil Spooner is seen this week at the Bijou in a role somewhat different than usual. The play is The Charity Wolf, translated and adapted from the French by Mark E. Swan. It gives Miss Spooner many opportunities to display her ability to portray a pathetic role as well as a comedy part. Miss McAllister has an emotional role, and Charles Gibson, who scored a success at the Bijou during the opening week, has a good part in Giraud. Mr. Kennedy plays a comedy role. Tubereuse, the carpenter, and Miss Villiers has the role of Madame La Toloche. Mr. Thardo sings between the acts.

The Children of the Ghetto is the attraction at Corse Payton's Lee Avenue Theatre. Mr. Payton has had special scenery made. The play requires an immense cast and there will be more people on the stage this week than in any previous play this season. Thomas G. Everett plays a part of Michael Bunbaum. Corse Payton plays Melchitsedek, and Florence Gear, Millie Phillips, J. J. Crowley has the part of Simon Wolf, and Grace Fox, Mrs. Jacobs.

The melodrama at the Park this week is Her Mad Marriage.

At the Folly this week More to Be Pitied Than Scorned is the attraction. The cast includes J. Frank Burke as leading man and Lydia Powell in the leading parts for women.

Kidnapped in New York is the sensational melodrama at the Gotham this week. Barney Gilmore as a detective is the star, and Josephine Hill and a good company are in support.

Why Girls Leave Home is the offering at the Novelty this week.

At the Star Theatre this week the two burlesques offered are Ping-Pong Pong and One Night Out, with an extra attraction, Les Salvaggis, the whirlwind dancers.

At Phillips' Lyceum the attraction is Fallen Among Thieves. It is a strong play, requiring massive scenery and employing every member of the Lyceum company in the cast.

Down at Reilly's is the musical travesty at the Gayety Theatre. The Reilly and Wood Spectacular company includes the Central Comedy Four, who are the metropolitans in this offering.

The Unique Stock company produce at the Unique Theatre this week A Medley of Mirth and Music, followed by a burlesque and an olio including the Majestic Musical Four.

SAID TO THE MIRROR.

R. L. PIERCE: "I wish, as manager of Pierce's Opera House, Phillipsburg, Pa., to call attention to the misrepresentation of your correspondent regarding our opening Sept. 26. He said that I had permission to open the house only once. My new exits are completed, and Chief Factory Inspector at Harrisburg has not only approved of them, but has expressed his highest satisfaction. I have an hour and a half on the front of the building, with remodeled steps made by men from Pittsburgh, to take the place of the ladder, and not being completed in time for the opening, my attorney wrote Chief Delaney about the matter, and the Chief wrote back that I should use the house by all means until I get it all fixed satisfactorily for myself and our Mayor."

T. W. DINKINS: "Relative to the statement in THE MIRROR by one Mr. Hill, as to a member of the Utopia Burlesques using the name of Marie Jansen, we wish to say that this member of my company is entitled to that name. She is a resident of Jersey City, and her father is in business in that city. His name is William Jansen, and the Miss Jansen of my company bears the Christian name of Marie. She has been with the Utopians three years, and it seems rather peculiar to me that any one assumes the right to question her title to her name."

J. STRICKLAND: "With reference to Fred Wright and his 'original' stunt with the paper-mache figure, this act was done in England over thirty years ago by a half-naked dame, Mrs. Torn, who apparently riding on the back of an old man, and singing, 'On the Back of Daddy, O.' Hey, gee up, and away we go, on the back of Daddy, O.' etc.

A. W. TAMS: "Charles Riggs is presenting, without authority and in a garbled form, the musical comedy entitled The Telephone Girl. I am the sole agent for the piece, and I wish to inform all local managers who permit this company to play in their houses that I shall hold them responsible for damages."

MATTERS OF FACT.

The Ault-Belgrade Company, presenting Frederic E. Wright, will open its season Nov. 10. A carload of scenery will be carried, as each production will be complete. Some well-known people of ability have already been secured for the company.

Lillian Bowell is unable to play at present. She has been ill with sciatica.

Harry Fields of Harry and Sadie Fields is a feature of the A. W. Tams' Dealers in White Women. He has been highly praised by press and public. Sadie Fields is resting this season.

Gus Hill's Hooligan had an auspicious opening in Hoboken in its renovated form. George Melville played the famous Hooligan. The diamond dress change made by all the ladies was a hit and their season opened well.

James B. Mackie, in his old vehicle, Grimes' Cellar Door, is said to be enjoying prosperity in the Northwest.

The portrayal by Edna Archer Crawford of the character of Donna Dolores in In the Palace of the King, as presented by the Mortimer Snow Stock company at Troy, has been the topic of much favorable comment in that city. Miss Crawford displays in this part remarkable dramatic ability and artistic finish.

Edward O. Patterson assumed the part of Dr. Fenlon in Arizona (main) and charge of the stage the week of Oct. 10, during the absence of Ben D. Deane, who has called a San Francisco business conducted with the appearance of the company.

Will C. Sites Stock company, under the management of Will C. Sites and H. S. Gilbert, is in its fourteenth week, having been out since July 18. New people have been engaged to support. The Sites Co. is comprised of Sites and Lyon, Professor Thomas C. Sites, treasurer; Will C. Sites, manager; H. S. Gilbert, business manager; Frank Lynn, E. H. Willard,

Resting on their laurels, but wide-awake again.

MUSIC PUBLISHERS.

Creating song hits for imitators. Look for thousand other subway songs to follow this one,

The FIRST, the GREAT, and ONLY

"DOWN IN THE SUBWAY"

And we give you the words so that when you see the others you will know the difference between a diamond and a load-stone.

There's a new place at last to go spooning,
Where lovers can live with delight,
In the future just cut out your mooning,
And banish the stars from your sight.
Good-bye to the auto and trolley,
A new lover's lane has been found,
Where love-sick young Jimmie and Mollie,
Can spoon day and night under ground.

Chorus.
Down in the Subway, oh, what a place!
Under the Isle of Manhattan, speeding through space.
Just the place for spooning, all the season 'round.
Way down, way down in the subway, underneath the ground.

The man in the moon looks deserted,
His face wears the smile of despair,
Under ground it is broadly asserted
That the L road is up in the air.
The show girl and even her channie,
Will now lead a sub-cellular life,
If marriage and home is unhappy,
You can now hide away from your wife.

The Kings of song writers, contrary to all reports, Now and Forever, with the **BIG FIRM.**

SHAPIRO, REMICK & CO., 45 W. 28th St., N. Y.

ACKNOWLEDGED WITH THANKS.

Messrs. Weber & Ziegfeld beg to acknowledge receipt of hundreds of telegrams of congratulation upon the opening of Weber Music Hall with their stock company in "Higgledy-Piggledy." In many cases the addresses of senders are not known, so Messrs. Weber & Ziegfeld take this method of thanking well-wishers for their kindly expressions of good will.

WEBER & ZIEGFELD.

The Best Literary Features**The Best Illustrations****The Best Holiday Cover**

Will be found in the

Christmas Dramatic Mirror

EVERYBODY will have a copy because it will contain the regular issue of the week it is published.

EVERYBODY will buy a copy because it will be sold for 10c, the regular price.

EVERYBODY should arrange for an advertisement or portrait because the regular prices will prevail, both on advertisements and cuts, and no better theatrical medium exists in America.

The 1904**Christmas Mirror**

Will be published in December. The cover will be executed in an attractive color design. Those who apply first will secure the best locations for their announcements. Write us at once.

ADVERTISING RATES

(Companies, Theatres, or any Theatrical Business.)

One page - - - - \$150

One-half page - - - - 80

One-quarter page - - - - 45

One-eighth page - - - - 23

Smaller spaces at our regular rates,

PROFESSIONAL CARDS

(A personal individual card.)

100 lines - - - - \$15.00

75 " - - - - 11.25

50 " - - - - 7.50

25 " - - - - 3.75

Smaller spaces at our regular card rates.

ILLUSTRATIONS

Made by the best half-tone process from a single photograph.

Column cut - - - - \$10

Double column cut - - - - 25

Half page cut - - - - 50

Full page cut - - - - 90

A combination cut from five to fifteen different photographs, combined on one plate, occupying a full page, \$150.00

PUBLICATION OFFICE,

121 West 42d Street, New York City.

BERTINE ROBISON

Specially engaged by CHARLES E. BLANEY

For heavy in

More To Be Pitied

Than Scorned Co.

Address per route.

LEIGHTON OPERA HOUSE,

LEIGHTON, PA.

Change of Management. House entirely renovated, new scenery, steam heated, electric lights, etc. Now managed by owner.

Address A. BAYER, Owner and Manager.

Partnership Desired

With young actress to star. I own good plays.

"SOCIETY," MIRROR.

AGENT AT LIBERTY.

Competent, reliable, hustler. Ten years' experience.

HARRY STOTT, 57 Race St., Philadelphia, Pa.

NEW YORK THEATRES.**GARDEN** Theatre, 27th St. and Madison Ave. Evgs. 8:30. Mats. Wed. and Sat. 2:15.**HENRY W. SAVAGE** Manager "Scores an immense success."—Eve. Sun.**Geo. Ade's** New American Comedy, The**College Widow**

Prices—Nights and Sat. Mat., orch., \$2.00; Ent. 1st Balc., \$1.00 and \$1.50; Ent. 2d Balc., 50c.

Popular Wednesday Mat., 50c. to \$1.

BELASCO THEATRE, 49th St., near Broadway Eve. at 8:15. Matinee Sat. at 2.**WARFIELD** In the new Comedy Drama,**THE MUSIC MASTER** By Charles Klein.

Stage Direction of DAVID BELASCO.

MANHATTAN THEATRE Broadway and 33d St. Evenings at 8. Matinees, Wednesday & Saturday at 2.**HARRISON GREY FISKE** Manager**MRS. FISKE** and the Manhattan Company in Langdon Mitchell's comedy**Becky Sharp****OLYMPIC Theatre** THIRD AVE. and 129th ST., NEW YORK CITY. NOW OPEN. JOHN GRIMES.

Burlesque, Stock, High Class Vaudeville

Weekly Change of Bill.

WANTED—VAUDEVILLE ACTS AND GOOD SINGING BURLESQUE PEOPLE AT ALL TIMES.

PASTOR'S

Bedini and Arthur, Raymond and Caverly, Ed Latelli, Prentiss Trio, Wm. Tompkins, Forrest and Lawrence, Cook and Sylvia, Topsy Turvey Trio, Mons. Herbert, Frank Elmo, Ricton, Others.

THIRD AVE.—Family Theatre

MARTIN J. DIXON, Lessee and Manager.

MUSIC PUBLISHERS.

The Chas. K. Harris Herald
Devoted to the Interests of Songs and Singers.
Address all communications to
CHAS. K. HARRIS, 31 W. 31st St., New York.

VOL. I. NEW YORK, OCT. 29, 1904. NO. 88
Always Something Doing With the
House of Harris.

There must be something in a song when such well-known singing artists as: Ariele Dagwood, Lillian Walton, Irene Orna, Laura Millard, Mabel Hudson, Helen Bertram, Sabel Johnson, Agnes Bayliss, Belle Gold, Rena Aubrey, Ethel Robinson, Mabel Adams, Kelly Mitchell, Pauline Ring, are all singing "Down in the Vale of Shenandoah," "Come, Take a Trip in My Airship," "Just a Gleam of Heaven in Her Eyes," "Good-bye, My Lady Love," "I've Got My Fingers Crossed," "You Can't Touch Me," and "You Never Spoke to Me Like That Before."

George Evans created a sensation in Baltimore last week with "Come, Take a Trip in My Airship."

All the music written, sung and played in the Weber Music Hall, (music by Maurice Levi, book and lyrics by Edgar Smith) is published by the house of Harris.

Every orchestra in Greater New York is now playing the gems from "Higgledy-Piggledy," which include the big hits of the show:

"Nancy Clancy," "Game of Love," "Big Indian and His Little Man,"

"In Gay Paree," "I'm so Lonesome," and "A Great Big Girl Like Me."

Kelly and Gallot, New York's favorite song illustrators, have fallen back once more on the Harris publications, to renew

In answering these advertisements please mention THE MIRROR.



W. H. Willis and Company report that their two songs, "My Old Cremona" and "When De Dew Was on De Clover," are very popular with the many singers who are using these songs successfully.

Chas. F. Ernest has found a winner in his latest ballad, "I Long to See Them All Again." The best singers are using it, and many companies are featuring the song. The beautiful slides are popular everywhere.

Eugene Ellsworth's splendid ballad, "On the Old New England Shore," is gaining many friends. Many top-liners are using this song with success.

Al Trahern's novel song, "My Sunburnt Lily," is rapidly gaining prominence among the popular songs. It is being used by a dozen or more prominent traveling organizations.

"Where the Silv'ry Colorado Wends Its Way" still gains in popularity, and has proved to be a song that will live.

The Kimball Trio, now playing the Eastern vaudeville houses, are using Felst songs exclusively, and are featuring "Nyomo," "Strolling 'Long the Pike" and "My Lady's Eyes." They close with a medley of "When the Band Was Playing Dixie" and "Nyomo."

Ernest Hogan is singing "Don't Come Back and Hang Around Ma Door," a clever coon song published by the Peerless Publishing Company.

Maurice Levi and Edgar Smith are a team of writers hard to beat. The music of the Weber Music Hall productions will surpass anything of its kind ever written for any production on Broadway. All the music is published by Harris.

Joe and Lulu McNatti are using "What the Brass Band Played" by Drislane and Morse. It is also being sung by Rooney Sisters, Frank Fogarty and Helen Trix.

"When the Snow Flakes Fall," Joe Flynn and Harry Newman's waltz-song, is being sung by J. Royer West and Ida Van Sien, Chris Whalen, Joe Flynn, Billy Clifford, Mr. and Mrs. Mark Murphy, Cook and Sonora, Harry Webb, Joe Edmunds, and numerous others.

One of the ballad hits of the season is "Down in the Vale of Shenandoah," and it is now being sung everywhere. The illustrations for it have been posed at a cost of \$1,500.

Holcombe, Curtas and Webb, and Aurie Dagwell are singing Fitzgibbon and Morse's new song, "Can't You See My Heart Beats All for You?"

The Yankee Comedy Four report great success with "Blue Bell" and "Jolly Old Monk."

Toma Hanlon will use Alfred Solman's waltz song, "The Girl with the Changeable Eyes," in her new vaudeville act, and also a new march ballad by Howitz and Solman, entitled "Farwell, Brown Eyes."

The house of Felst is well represented in the Great La Fayette Show. The Lyceum Male Quartette are using "My Lady's Eyes" and "Fill Up the Stein," and a medley containing "Anona," "She's the Pride and the Pet of the Lane," "Somebody's Waiting for Me" and "Nyomo."

"Good Night, Miss Emailline," Andrew B. Sterling and Harry L. Newman's clever coon song serenade, which is being used by a number of quartettes, is published by Falter Brothers, 47 West Twenty-eighth street.

Joseph W. Stern and Company have an especially good sacred song for concert or vaude-

MA LADY MOON || **WHEN THE SNOW FLAKES FALL**
MISS KATY DID || **HEROES THAT WEAR THE BLUE**
THE MORE I SEE OF OTHER GIRLS, THE BETTER I LIKE YOU
Send late program for prof. copies. ED. S. BRILL, 43 W. 28th St., N. Y.

IT GROWS-EVERY DAY-IT GROWS.

"On the Farm in Old Missouri"

Verna C. Armstrong's Great Missouri Song.

Prof. copies and orchestration for program.

CONTINENTAL MUSIC CO., Broadway and 28th Street, New York City.

YOU CAN MAKE NO MISTAKE. THEY ARE GOOD!
March Song, "**THE GIRL WHO HAS WON MY HEART.**" Ballad, "**DEAR LENORE.**" Raymon Moore's Masterpiece. Coon Song, "**THERE'LL BE NOTHING BUT SWEET DREAMS.**" Professional copies ready.

W.M. H. ANSTEAD, 48 W. 28th St., New York.

"MAKE A FUSS OVER ME"
"A LITTLE BOY CALLED TAPS"

Two new songs by THEODORE MORSE, writer of "Blue Bell" and "Feelin' For You."

Published by the F. B. HAVILAND PUB. CO., 128 W. 37th St., N. Y.

In answering these advertisements please mention THE MIRROR.

MUSIC PUBLISHERS.

LEW DOCKSTADER

HITS IT AGAIN

This time with

"IT MAKES NO DIFFERENCE WHAT YOU DO,

Get the Money"

Published by

LEO FEIST

Felst Building, 134 West 37th St., N.Y.

No Cold Feet in the house if you sing the Arctic Oddity.

"I'M Building an Ice House for You"

By CREMER and JONES

Late programme for copy and orchestration from THE IMPERIAL MUSIC COMPANY, Muskegon, Mich.

LEE OREAN SMITH

Musical Director, Composer, Arranger.

Address care Al. Trahern, 41 W. 28th St., N. Y.

YES

"Only You and I, Love," "I'll Meet You When the Golden Sun Has Set," "Don't Come Back and Hang Around Ma Do," "My Own Sweet Southern Honey," "The Song Our Boys Sang," are what you need.

PEERLESS PUB. CO., 129 West 42d St., New York

In answering these advertisements please mention THE MIRROR.

ville use, "My Dream of the Heavenly Shore"; words by Arthur J. Lamb, and music by Albert E. Wier. It has been sung by a number of well-known artists with considerable success.

Zelma Rawlinson has been scoring at the Delmar Gardens, at the St. Louis Exposition, for the past six months. In a recent letter she states that "In Sunny Africa" has been her greatest hit, and that she will continue to use it for the remainder of the season.

Arthur Alexander is singing "In Starlight," "Dewdrop and the Rose," and the sacred song, "Beautiful Home of Paradise."

The most successful song Lew Dockstader has sung in years is "There's a Dark Man Comin' with a Bundle," written especially for him by Leighton and Leighton. The Herald Square audiences are enthusiastic over this song.

"Hello, Leonora," is the name of a new ballad just issued by Straé Publishing Company of Chicago, Ill.

The life motion pictures used by Kelly and Gallot, the well-known song illustrators in Lynch and Schasberger's latest success, "The Land of the Red, White and Blue," are worth going miles to see and hear. They receive many encores nightly.

J. Aldrich Libbey introduced the national song, "The Song Our Boys Sang, Our American Sailor Boys," at the West End Theatre on Sunday night.

Song Illustrators are kindly requested not to write for free slides to the house of Harris. Each set costs from ten to fifteen dollars, and Mr. Harris sells them for five dollars a set to professionals only, but no free slides to any one under any circumstances. Professional copies and full orchestrations will be given gladly to any singer who desires to use any of the Harris songs.

"A Little Boy Called Taps" and "The 17th of March" have been added to the musical numbers of Vanity Fair co.

One of the song successes of the Dockstader Minstrels at the Herald Square is the ballad, "Upon a Sunday Morning, When the Church Bells Chime," as sung by Manuel Romain, accompanied by a quartette of male voices.

Bedini and Arthur, the unique jugglers, are performing their stunts to the enlivening strains of "Karama."

"If You're in Love, Say Cuckoo," Eva Taney's hit, by Frederick W. Falter, is very popular with a large number of top-liners, who are using it with success.

"I'll Meet You When the Golden Sun Has Set" is causing George B. Rosener, with the Maud Hillman co., to respond to many encores. This song is one of the late additions to the catalogue of the Peerless Pub. Co.

In answering these advertisements please mention THE MIRROR.

MA LADY MOON || **WHEN THE SNOW FLAKES FALL**

MISS KATY DID || **HEROES THAT WEAR THE BLUE**

THE MORE I SEE OF OTHER GIRLS, THE BETTER I LIKE YOU

Send late program for prof. copies. ED. S. BRILL, 43 W. 28th St., N. Y.

IT GROWS-EVERY DAY-IT GROWS.

"On the Farm in Old Missouri"

Verna C. Armstrong's Great Missouri Song.

Prof. copies and orchestration for program.

CONTINENTAL MUSIC CO., Broadway and 28th Street, New York City.

YOU CAN MAKE NO MISTAKE. THEY ARE GOOD!

March Song, "**THE GIRL WHO HAS WON MY HEART.**"

Ballad, "**DEAR LENORE.**" Raymon Moore's Masterpiece.

Coon Song, "**THERE'LL BE NOTHING BUT SWEET DREAMS.**"

Professional copies ready.

W.M. H. ANSTEAD, 48 W. 28th St., New York.

"MAKE A FUSS OVER ME"

"A LITTLE BOY CALLED TAPS"

Two new songs by THEODORE MORSE, writer of "Blue Bell" and "Feelin' For You."

Published by the F. B. HAVILAND PUB. CO., 128 W. 37th St., N. Y.

In answering these advertisements please mention THE MIRROR.

MUSIC PUBLISHERS.

MUSIC PUBLISHERS.

REMOVAL

T. B. HARMS COMPANY

Are now located in their new building at

126 WEST 44th STREET.

When in the city call: when writing don't forget the new address.

We are the sole agents in America for
FRANCIS, DAY AND HUNTER.

BIGGEST MARCH SONG HIT OF THE SEASON.

The Land of the Red, White and Blue

19 BEAUTIFUL SLIDES.

Send stamps for orchestration or Band edition. Join our Band and Orchestra Club, \$1.00 per year, and get none but the best and breeziest music published.

LEXINGTON MUSIC CO., 49 West 29th St., N. Y.

THE BIG SONG SUCCESS OF THE SEASON!

SYLVIE

A Big Hit for Any Act! Music by Lawrence B. O'Connor

You are cordially invited to call at our New York office, Victor Kewell, mgr. Prof. copies and orchestrations free to recognized performers.

GEO. W. SETCHELL, 633 Wash. St., Boston, Mass.

39 W. 28th St., New York.

The one real March Hit of 1904

"Polly Prim"

Polly Prim has Vigor, Polly Prim has Swing, Polly Prim has Melody, She's the real thing.

Professional copies sent free on receipt of up-to-date programme; Orchestrations 10c. each. Regular copies to non-professionals, 25c. each. Write for Complete Catalogue.

Professional Copy of "POLLY PRIM" March FREE. ORCHESTRA or BAND arrangement inc.

JOS. W. STERN & CO. 34 East 21st St., New York.

T. MAYO GEARY

Respectfully invites his professional friends and acquaintances to call at his new offices

51 WEST 28th STREET,

The New Home of

THE MAN WITH THE LADDER AND THE HOSE

Slides, yes, great ones, \$5.00 per set to everybody.

GEORGE T. DAVIS

With "Clark's Runaway Girls" is featuring George Maxwell's beautiful ballad

Nobody Seems to Love Me Now

Published by THE BIG FIRM, 45 W. 28th St., N. Y.

"Good Night, Miss Emailline"

A Coon Song Serenade.

By Andrew B. Sterling and Harry L. Newman.

Professional copies to recognized performers or those sending up-to-date programmes. No cards.

DATES AHEAD

Managers and agents of traveling companies and correspondents are notified that this department closes on Friday. To insure publication in the subsequent issue dates must be mailed to reach us on or before that day.

DRAMATIC COMPANIES.

- A BOY OF THE STREETS: St. John, Mich., Oct. 25. Owosso 26, Bay City 27, Midland 28, Saginaw 29.
- A BREAK FOR LIBERTY (J. M. Jacobs, mgr.): Titusville, Pa., Oct. 25. Stoneboro 26, New Kensington 27, Uniontown 28, Connellsville 29.
- A BREEZY TIME (Western; K. Webster Flitz, mgr.): Humboldt, Ia., Oct. 25. West Bend 26, Ruthven 27, Sioux City 28, Milford 29.
- A BUNCH OF KEYS (Gus Bothner, mgr.): Manistee, Mich., Oct. 25. Ludington 26, Manitowoc, Wis., 27, Green Bay 28, Fond du Lac 29, Oshkosh 30, Freeport, Ill., Nov. 1, Rockford 2, Beloit, Wis., 3, Stoughton 4, Madison 5.
- A CHICAGO TRAMP (W. C. Van Bough, mgr.): Brazil, Ind., Oct. 25. Cedar City 26, Spencer 27, Washington 28, Jayceon 29, Sullivan 30.
- A COUNTRY KID (John B. Whicker, mgr.): Midland, Mich., Oct. 25. Bay City 26, Standish 27, East Tawas 28, Alpena 29, Sault Ste. Marie 30, Sault Ste. Marie, Can., Nov. 1, Manistique 2, Gladstone 3, Escanaba 4, Iron Mountain 5.
- A DESPERATE CHANCE (Miller, Ploof and Saylor, mgrs.): Nashville, Tenn., Oct. 31-Nov. 5, Memphis 6.
- A DESPERATE CHANCE (H. M. Mittenthal, mgr.): Chicago, Ill., Oct. 23-29, Milwaukee, Wis., 30-Nov. 5.
- A DEVIL'S LANE (Eastern; Eunice Fitch, mgr.): Upper Sandusky, O., Oct. 25. Marion 26, Gallon 27, Bucyrus 28, Mansfield 29, Wooster 30.
- A FIGHT FOR LOVE: Hoboken, N. J., Oct. 23-29, Hartford, Conn., 27, New Britain 28, Stamford 29.
- A NAME OF HEARTS (A. J. Pollock, mgr.): Fall River, Mass., Oct. 24-26, New Haven, Conn., 31-Nov. 2.
- A GIRL OF THE STREETS: Pittsburgh, Pa., Oct. 24-29.
- A HIDDEN CRIME: McKinney, Tex., Oct. 25. Denison 26, Sherman 27, Greenville 28, Bonham 29, Paris 31.
- A LITTLE OUTCAST (E. J. Carpenter's): Ohio, Oct. 25. Morehead 26.
- A LITTLE OUTCAST (Northern; H. A. Kelly, mgr.): Newark, O., Oct. 25. Coshocton 26, Zanesville 27, Marietta 28, Cambridge 29, Urhichsville 31, Canton Nov. 1, Alliance 2, Salem 3, Steubenville 4, Youngstown 5.
- A MIDNIGHT MARRIAGE (Frank C. Rhoades, mgr.): Chicago, Ill., Oct. 23-Nov. 5.
- A PRISONER OF WAR (Forrestor and Mittenthal, mgrs.): Syracuse, N. Y., Oct. 24-26, Rochester 27-29, Wilkes-Barre, Pa., 31-Nov. 2.
- A ROMANCE OF COON HOLLOW (A. C. Allen, mgr.): Nelson, Wash., Oct. 26, Northport 27, Grand Forks, B. C., 28, Republic, Wash., 29.
- A ROYAL SLAVE (Northern; Gordon and Bennett, prop.; Geo. Crowder, mgr.): Maysville, Ky., Oct. 25. Paris 26, Winchester 27, Frankfort 28, New Albany, Ind., 29, Tell City 30, Washington 31, Booneville, Ky., 32, New Haven 33.
- A ROYAL SLAVE (Southern; Gordon and Bennett, prop.); H. M. Blackaller, mgr.): Winston-Salem, N. C., Oct. 25. Salisbury 26, Charlotte 27, Gaffney, S. C., 28, Spartanburg 29, Sumter 31, Darlington Nov. 1, Florence 2, Charleston 3.
- A RUNAWAY MATCH (Miller and Bates, mgrs.): Salt Lake, U., Oct. 24-26, Ogden 27, Reno, Nev., 29, Virginia City 30, Iola, Kan., 31, Pittsburg Nov. 2.
- A TEXAS STEER (M. Rice, mgr.): Fresno, Cal., Oct. 26, Visalia 27, Tulare 28, Bakersfield 29, Los Angeles 31, San Diego 3, Riverside 4, San Bernardino 5.
- A THOROUGHBRED TRAMP (Eastern; Harry Darlington, mgr.): Russellville, Ky., Oct. 25. Clarksville, Tenn., 26, Bowling Green, Ky., 27, Gallatin, Tenn., 28, Murfreesboro 29, Columbia 31, Corinth, Miss., Nov. 2, Dyersburg, Tenn., 3, Ripley 4, Marion, Ark., 5.
- A WOMAN'S STRUGGLE: Hartford, Conn., Oct. 24-26, 28, 30, 32-35, New York city 31-Nov. 5.
- A WORKING GIRL'S WRONGS (Howard Wall, mgr.): Cleveland, O., Oct. 24-29.
- ACROSS THE PACIFIC (Harry Clay Blaney, mgr.): Minneapolis, Minn., Oct. 23-29, Des Moines, Ia., 31-Nov. 2, St. Joseph, Mo., 3-5.
- ADAMS, MAUDIE: New Orleans, La., Oct. 24-29.
- AFTER MIDNIGHT (Spence and Aborn, mgrs.): Buffalo, N. Y., Oct. 24-29.
- ALL A VIOLET: Indianapolis, Ind., Oct. 24-29.
- ALONE IN THE WORLD (Mittenthal Brothers): Cincinnati, O., Oct. 23-29, Indianapolis, Ind., 30-Nov. 5.
- AN ARISTOCRATIC TRAMP (Kilroy and Britton, mgrs.): Purcell, I. T., Oct. 25. Pauls Valley 26, Wynnewood 27, Ardmore 28, Denison, Tex., 29, Sherman 31.
- AN AWKWARD MISTAKE (E. K. Kopf, mgr.): Bradenton, Fla., Oct. 5, 7, 9, 11-20, 22-25, 27-29.
- AN IDIOT SLAVE (E. K. Kopf, mgr.): Ravenna, O., Nov. 7, Barberston 8, Elvira 9.
- ANGLIN, MARGARET: Philadelphia, Pa., Oct. 31-Nov. 12.
- ARIZONA (Eastern; H. C. Demuth, mgr.): Sunbury, Pa., Oct. 25. Williamsport 26, Altoona 27, Johnstown 28, Charleroi 29, Waynesburg 31, Greensburg Nov. 1, Latrobe 2, Uniontown 3, Connellsville 4, Cambria City 5.
- AT THE OLD CROSS ROADS (Eastern; Arthur C. Alton, prop. and mgr.): Freeland, Pa., Oct. 25, Marshall 26, Boonville 27, Warrensburg 28, Sedalia 29.
- BARRYMORE, ETHEL: Pittsburgh, Pa., Oct. 24-29, Columbus, O., 31-Nov. 1.
- BEATOR, LOUISE (A. H. Woods, mgr.): Harrisburg, Pa., Oct. 25. Philadelphia 31-Nov. 5.
- BELLEVUE: Helena, Mont., Oct. 25, Winnibigog, Can., 28.
- BERESFORD, HARRY (J. J. Coleman, mgr.): Atlanta, Ga., Oct. 25, 26, Montgomery, Ala., 27, Mobile 28, Meridian, Miss., 29.
- BEYOND (Malcolm Douglas, mgr.): Boston, Mass., Sept. 29-indefinite.
- BEST, CHARLES: Milwaukee, Wis., Oct. 24-29, South Bend, Ind., 27, Grand Rapids, Mich., 28, 29, Detroit 31-Nov. 5.
- BUSTER BROWN (Western; Melville B. Raymond, mgr.): Kansas City, Mo., Oct. 23-29, Topeka, Kan., 30, St. Joseph 31, Lincoln, Neb., Nov. 1, Fremont 2, Omaha 3-5.
- BUSTER BROWN (Eastern; Melville B. Raymond, mgr.): Terre Haute, Ind., Oct. 25, March 26, Toledo 27, Zanesville 28, Zanesville 29, Wheeling, W. Va., 31, Grafton 30, Cumberland, Md., 2, Hagerstown 3, Carlisle, Pa., 4, Allentown 5, 27.
- BUSY IZZY (A. W. Herman, mgr.): Birmingham, Ala., Oct. 24-29, New Orleans, La., 30-Nov. 5.
- CAMPBELL, MRS. PATRICK: New York city Oct. 10-Nov. 12.
- CAPTAIN BARRINGTON (Henri Gressiat, mgr.): Providence, R. I., Oct. 24-29.
- CHICKENS: R. I., Oct. 24-29.
- CHILD SLAVES OF NEW YORK (J. B. Isaacs, mgr.): Philadelphia, Pa., Oct. 24-29, Norfolk 30.
- COLLIER, WILLIAM: Newark, N. J., Oct. 24-29.
- COMMON SENSE BRACKETT (Henry W. Savage, mgr.): Manchester, N. H., Oct. 25, Portsmouth 26, Portland, Me., 27.
- CHASE, WILLIAM H.: New York city Sept. 19-29.
- CHOSMAN, HENRIETTA: Philadelphia, Pa., Oct. 17-29, Boston, Mass., 31-Nov. 5.
- DAILY, ADNOLD: Chicago, Ill., Oct. 24-29.
- DARKEST RUSSIA (W. C. Cunningham, mgr.): Denver, Col., Oct. 30-Nov. 5.
- DAVID HARUM (No. 1; Julius Cahn, mgr.): Worcester, Mass., Oct. 24-29.
- DAVID HARUM (No. 2; Julius Cahn, mgr.): Waverly, N. Y., Oct. 25, Erie, Pa., 27-29.
- Niagara Falls, N. Y., 31, St. Catharines, Can., Nov. 1, Hamilton 2, 3, London 4, Brantford 5.
- DEALERS IN WHITE WOMEN (A. H. Woods, mgr.): Jersey City, N. J., Oct. 24-29, Brooklyn, N. Y., 31-Nov. 5.
- DESERTED AT THE ALTAR: New York city Oct. 24-29.
- DEVIL'S AUCTION (M. Wise, mgr.): Dolane, Mo., Oct. 25. Fort Scott, Kan., 28, Iola 27, Chanute 28, Arkansas City 31, Winfield Nov. 1, Newton 2, Hutchinson 3, Wichita 4.
- DODGE, SANFORD: Neche, N. D., Oct. 27, St. Thomas 31.
- DORA THORNE (Rowland and Clifford, mgrs.): Grand Rapids, Mich., Oct. 23-26, Salina 31, McPherson Nov. 1, Wichita 2, Wellington 3, Eldorado 4, Burdett 5.
- DOWN BY THE SEA (Phil Hunt, mgr.): Smithport, Pa., Oct. 25. Johnsborg 26, Curwenville 27, Houndsdale 28, Barnesboro 29, Columbia 31, Shamokin Nev. 1.
- DOWN ON THE FARM (Dan Emerson, mgr.): Weston, W. Va., Oct. 25, Mannington 26, Morgantown 27, Scottsdale, Pa., 28, Mt. Pleasant 29, Belle Vernon 31.
- DROWN OUR WAY (J. H. Conner, mgr.): Fall River, Mass., Oct. 24, 25, Worcester 26, 27, New London, Conn., 28, Meriden 29.
- DREW, JOHN: New York city Sept. 5-indefinite.
- DROWNED FROM HOME (Alfred, O., Oct. 24-26, Youngstown 27, New Castle, Pa., 28, Steubenville, O., 29).
- DR. JEKYLL AND MR. HYDE (L. E. Pond, mgr.): Dwight, Ill., Oct. 25.
- DR. JEKYLL AND MR. HYDE (Abbott and Hensel, mgrs.): Chandler, I. T., Oct. 25, Newirk, Okla., 31, Caldwell, Kan., Nov. 1, Pond Creek, Okla., 2, 3, 5, 7, 9, 11-14.
- EBEN HOLDEN: Salem, O., Oct. 25, Urichville 26, Columbus 27-29, Chillicothe 31, Washington, C. H., Nov. 1, Lancaster 2, Zanesville 3, Newark 4, Springfield 5.
- EDISON, ROBERT (Henry B. Harris, mgr.): Cleveland, O., Oct. 24-29, Chicago, Ill., 31-Nov. 5.
- ELLIOTT, MAXINE: St. Louis, Mo., Oct. 24-29.
- EVERSON, MARY: Mahanoy City, Pa., Nov. 25, Shamokin 26, Carbon 27, Renovo 28, Williamsport 29, Binghamton, N. Y., 31-Nov. 5.
- MURPHY, JOSEPH (Geo. Kenney, mgr.): Woodstock, Can., Oct. 25, Stratford 26, Berlin 27, Guelph 28, Brantford 29, Buffalo, N. Y., 31-Nov. 5.
- MURPHY, TIM (F. E. Saunders, mgr.): Pine Bluff, Ark., Oct. 25, Hot Springs 27, Little Rock 28, Fort Smith 29, Arkansas City 30, East Jordan 31, Marquette 32, Marquette 33.
- NEW YORK DAY (Geo. W. Winnett, mgr.): Easton, Pa., Oct. 25, Norristown 26, Burlington, N. J., 27, Bristol, Pa., 28, 29.
- NO WEDDING BELLS FOR HER: New York city Oct. 24-29.
- OLCOTT, CHAUNCEY (Augustus Pitou, mgr.): Chicago, Ill., Oct. 23-Nov. 5.
- OLD ARKANSAW (Merle H. Newton, mgr.): Indianapolis, Ind., Oct. 25, Shelburn 26, Clinton 27, Bloomfield 28, Bedford 29, West Baden 30, Bloomington 31, Martinsville Nov. 1, Spencer 2, Washington 3, Olney, Ill., 3, Princeton 5.
- OLD FATHER HOPKINS: Lykens, Pa., Oct. 25, Williamstown 26, Middletown 27, Port Deposit, Md., 28, Elkton 29.
- ON THANKSGIVING DAY: Buffalo, N. Y., Oct. 24-29.
- ON THANKSGIVING DAY (Vance and Sullivan, mgrs.): Fall River, Mass., Oct. 24-26, New Haven, Conn., 27-29.
- ON THE BRIDGE AT MIDNIGHT (Eastern; Geo. Klimt, prop.; Frank Gazzolo, mgr.): Indianapolis, Ind., Oct. 24-26, Dayton 27, Decatur 28, Anderson 29, Benton Harbor, Mich., Nov. 1, South Bend 2, Lansing, Mich., 3, Flint 4, Battle Creek 5.
- ON THE BRIDGE AT MIDNIGHT (Western; Geo. Klimt, prop.; Frank Gazzolo, mgr.): Denver, Colo., Oct. 23-29, Detroit, Mich., 31-Nov. 5.
- OLD FARMER HOPKINS: Lyons, Pa., Oct. 25, Mankato 26, Mason City 28, Sioux Falls 27, Sioux City 28, Sioux Falls 29, St. Paul, Minn., 30-Nov. 2, Minneapolis 3-5.
- THE HOOSIER GIRL: Pontiac, Ill., Oct. 25, Monticello 26, Oakland 27, Terre Haute, Ind., 28, 29, Jackson City 30, Clinton 31, Brazil Nov. 1, Linton 2, Sullivan 3, Crawfordsville 4, Lafayette 5, Indianapolis 6, Indianapolis 7, Seymour 3.
- THE HOLY CITY (Western; Gordon and Bennett, props.; Harry Gordon, general mgr.): Ocean, N. Y., Oct. 25, Oil City, Pa., 27, Mercer 28, Niles, O., 29, Rochester, Pa., 31, Bellaire, O., Nov. 1, Irwin, Pa., 2, Greenwood 3.
- THE HOLY CITY (Western; Gordon and Bennett, prop.); Harry Gordon, mgr.): Hartford City, Ind., Oct. 25, New Castle 26, Noblesville 27, Crawfordsville 28, Elwood 29, Alexandria 31, Rushville Nov. 1, Columbus 2, Seymour 3.
- THE IRISH PAWNBROKERS (Mack and Spears, mgrs.): La Crosse, Wis., Oct. 25, Decatur 26, Mason City 27, Waterloo 28, Cedar Rapids 29, Ames 30-Nov. 2, Minneapolis 3-5.
- THE JOHNSTON FLOOD (Edw. Houghton, mgr.): St. Johnsbury, Vt., Oct. 25, Herkimer 26, Binghamton 27, Auburn 29, Geneva 31, Townsends, Pa., 30-Nov. 1, Susquehanna 2, Coopersport 3, Mansfield 4, Johnsbury 5.
- THE KATZENJAMMER KIDS: Van Wert, O., Oct. 25, St. Marys 26, Marion, Ind., 27, Alexandria 28, Muncie 29.
- THE KLEPTOMANIA: Nortonville, Ky., Oct. 24-28, Guthrie 29, Columbia, Tenn., 28, Decatur, Ala., 29.
- THE LIGHTHOUSE BY THE SEA (Vance and Sullivan, mgrs.): Elizabeth, N. J., Oct. 27-29, Hoboken 30-No. 2, Trenton 3-5.
- THE LITTLE CHURCH AROUND THE CORNER (Vance and Sullivan, mgrs.): New Haven, Conn., Oct. 24-26, New Britain 27, Hartford 28, 29, Camden 30-No. 2, Trenton 3-5.
- THE LITTLE HOMESTEAD (Wm. Macauley, mgr.); see 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, 61, 62, 63, 64, 65, 66, 67, 68, 69, 70, 71, 72, 73, 74, 75, 76, 77, 78, 79, 80, 81, 82, 83, 84, 85, 86, 87, 88, 89, 90, 91, 92, 93, 94, 95, 96, 97, 98, 99, 100, 101, 102, 103, 104, 105, 106, 107, 108, 109, 110, 111, 112, 113, 114, 115, 116, 117, 118, 119, 120, 121, 122, 123, 124, 125, 126, 127, 128, 129, 130, 131, 132, 133, 134, 135, 136, 137, 138, 139, 140, 141, 142, 143, 144, 145, 146, 147, 148, 149, 150, 151, 152, 153, 154, 155, 156, 157, 158, 159, 160, 161, 162, 163, 164, 165, 166, 167, 168, 169, 170, 171, 172, 173, 174, 175, 176, 177, 178, 179, 180, 181, 182, 183, 184, 185, 186, 187, 188, 189, 190, 191, 192, 193, 194, 195, 196, 197, 198, 199, 200, 201, 202, 203, 204, 205, 206, 207, 208, 209, 210, 211, 212, 213, 214, 215, 216, 217, 218, 219, 220, 221, 222, 223, 224, 225, 226, 227, 228, 229, 230, 231, 232, 233, 234, 235, 236, 237, 238, 239, 240, 241, 242, 243, 244, 245, 246, 247, 248, 249, 250, 251, 252, 253, 254, 255, 256, 257, 258, 259, 260, 261, 262, 263, 264, 265, 266, 267, 268, 269, 270, 271, 272, 273, 274, 275, 276, 277, 278, 279, 280, 281, 282, 283, 284, 285, 286, 287, 288, 289, 290, 291, 292, 293, 294, 295, 296, 297, 298, 299, 300, 301, 302, 303, 304, 305, 306, 307, 308, 309, 310, 311, 312, 313, 314, 315, 316, 317, 318, 319, 320, 321, 322, 323, 324, 325, 326, 327, 328, 329, 330, 331, 332, 333, 334, 335, 336, 337, 338, 339, 340, 341, 342, 343, 344, 345, 346, 347, 348, 349, 350, 351, 352, 353, 354, 355, 356, 357, 358, 359, 360, 361, 362, 363, 364, 365, 366, 367, 368, 369, 370, 371, 372, 373, 374, 375, 376, 377, 378, 379, 380, 381, 382, 383, 384, 385, 386, 387, 388, 389, 390, 391, 392, 393, 394, 395, 396, 397, 398, 399, 400, 401, 402, 403, 404, 405, 406, 407, 408, 409, 410, 411, 412, 413, 414, 415, 416, 417, 418, 419, 420, 421, 422, 423, 424, 425, 426, 427, 428, 429, 430, 431, 432, 433, 434, 435, 436, 437, 438, 439, 440, 441, 442, 443, 444, 445, 446, 447, 448, 449, 450, 451, 452, 453, 454, 455, 456, 457, 458, 459, 460, 461, 462, 463, 464, 465, 466, 467, 468, 469, 470, 471, 472, 473, 474, 475, 476, 477, 478, 479, 480, 481, 482, 483, 484, 485, 486, 487, 488, 489, 490, 491, 492, 493, 494, 495, 496, 497, 498, 499, 500, 501, 502, 503, 504, 505, 506, 507, 508, 509, 510, 511, 512,

UNDER SOUTHERN SKIES (Eastern; Harry Doe): Richmond, Va., Oct. 25, Petersburg 26. Newport News 27. Suffolk 28. Norfolk 29. Elizabeth, N. C. 31. Durham Nov. 1. Greensboro 2. Charlotte, N. C. 3. Columbia 4. Charleston 5. **UNDER SOUTHERN SKIES** (Western; Harry Doe): Parker, San Fran.: Quincy, Ill., Oct. 25. Burlington, Ia., 26. Keokuk 27. Canton, Ill., 28. Peoria 29. Milwaukee, Wis., 30-Nov. 5. **VIVIAN'S PAPAS**: St. Paul, Minn., Oct. 23-26. Minneapolis 27-29. **WAHLWRIGHT, MARIE**: Quebec, Can., Oct. 24, 25. Sherbrooke 26. Kingston 27. Ottawa 28, 29. Saint John 30-Nov. 5. **WALSH, BLANCHE**: Washington, D. C., Oct. 24-29. **WARFIELD, DAVID**: New York city Sept. 26-indefinite. **WAS SHE TO BLAME** (Jed Carlton, mgr.): New London, Ia., Oct. 25. Albia 26. Hite more 28. Lucas 29. Oceana 31. **WHEN WOMEN LOVE** (Western; Frank W. Nasen, mgr.): Wheeling, W. Va., Oct. 24-28. Akron, O., 29. Massillon 31. Newark Nov. 1. Delaware 2. Columbus 3-6. **WHEN WOMEN LOVE** (Eastern; W. Nasen, mgr.): Berlin, N. H., Oct. 25. St. Johnsbury, Vt., 26. Lyndonville 27. Barton 28. Sherbrooke, Can., 29. **WHITESIDER, WALKER**: Kansas City, Mo., Oct. 23-25. **WHO'S BROWN?** (Morris and Hall, mgrs.): Minneapolis, Minn., Oct. 23-26. St. Paul 27-29. **WHY GIRLS GO WRONG**: Cleveland, O., Oct. 24-29. **WHY GIRLS LEAVE HOME** (Central; Vance and Sullivan, mgrs.): Brooklyn, N. Y., Oct. 24-29. New Haven, Conn., 31-Nov. 2. Bridgeport 3, 4. **WHY GIRLS LEAVE HOME** (Eastern; Vance and Sullivan, mgrs.): Burlington, Vt., Oct. 25. St. Albans, Vt., 26. Barre 27. Bellows Falls 28. Glens Falls, N. Y., 29. **WHY HE DIVORCED HER** (Chas. H. Young, mgr.): Norfolk, Va., Oct. 24-29. Richmond 31. **WHY WOMEN SIN** (Eastern; M. W. Taylor, mgr.): Philadelphia, Pa., Oct. 24-29. Newark, N. J., 31-Nov. 5. **WIFE IN NAME ONLY** (Garland Gaden, mgr.): Oiney, Ill., Oct. 25. Morphyboro 29. Centralia Nov. 1. **WILLARD, KATHERINE**: Danbury, Conn., Oct. 25. Derby 26. South Norwalk 27. Trenton, N. J., 28. Norristown, Pa., 29. **WILSON, AL H.**: Fort Worth, Tex., Oct. 25. Dallas 26. Denison 27. Sherman 28. Paris 29. **WHY WOMEN SIN** (Eastern; Vance and Sullivan, mgrs.): Burlington, Vt., Oct. 25. St. Albans, Vt., 26. Barre 27. Bellows Falls 28. Glens Falls, N. Y., 29. **YON** (E. V. Giroux, mgr.): Ottumwa, Ia., Oct. 26. Creston 26. Des Moines 27-29. Omaha, Neb., 30. 31. Nebraska City Nov. 1. Beatrice 2. York 3. Lincoln 4, 5. **YORK STATE FOLKS**: Salt Lake City, U., Oct. 31-Nov. 2. **YOUR NEIGHBOR'S WIFE**: Plattsburgh, Wis., Oct. 25. Apple River, Ill., 26. Earlville, Ia., 27. Strawberry Point 28. Edgewood 29. West Union 31.

STOCK COMPANIES.

ALCAZAR (Belasco and Mayer, mgrs.): San Francisco, Cal.—indefinite. **BALDWIN-MELVILLE**: New Orleans, La.—indefinite. **BELASCO THEATRE** (Belasco and Mayer, mgrs.): Los Angeles, Cal.—indefinite. **BIJOU THEATRE**: Philadelphia, Pa.—indefinite. **BISHOP**: Oakland, Cal.—indefinite. **BOYLE STOCK** (Mrs. Boyle, mgr.): Nashville, Tenn.—indefinite. **CALUMET** (John T. Conners, mgr.): Calumet Theatre, South Chicago—indefinite. **CARLTON SQUIRREL**: Boston, Mass.—indefinite. **CENTRAL BELASCO** (Belasco and Mayer, mgrs.): San Francisco, Cal.—indefinite. **COLUMBIA** (Weis and Davis, mgrs.): Brooklyn, N. Y., Aug. 27—indefinite. **COLUMBIA STOCK**: Portland, Ore.—indefinite. **CUMMINGS, RALPH E.**: Detroit, Mich.—indefinite. **DAVIS, HARRY**: Pittsburgh, Pa.—indefinite. **FERRIS**: Omaha, Neb.—indefinite. **FLYERS**: Minneapolis, Minn.—indefinite. **FOREPAUGH'S**: Cincinnati, O.—indefinite. **FOREPAUGH'S**: Philadelphia—indefinite. **FRENCH COMEDY**: New York city Oct. 10-Nov. 5. **GLASER, VAUGHN** (Horace A. Smith, mgr.): Cleveland, O., March 14—indefinite. **GRATAN AND DE VERNON**: San Diego, Cal.—indefinite. **HOEFFLER, JACK**: Appleton, Wis.—indefinite. **IRVING PLACE**: New York city Oct. 6—indefinite. **MOSCOSO, OLIVER**: Los Angeles, Cal., July 10—indefinite. **NEW PEOPLE'S STOCK** (Fred Conrad, mgr.): Chicago, Ill., Sept. 4—indefinite. **PATTON'S LEE AVENUE**: Brooklyn, N. Y., Aug. 15—indefinite. **PLAYERS, THE**: Chicago, Ill.—indefinite. **PROCTOR'S 125TH STREET**: New York city—indefinite. **PROVIDENCE DRAMATIC**: Providence, R. I., Oct. 10—indefinite. **PURCHASE STREET THEATRE** (Eugene A. Phelps, mgr.): New Bedford, Mass., Aug. 1—indefinite. **SAVOY THEATRE**: New Orleans, La.—indefinite. **SHIRLEY, JESSIE**: Spokane, Wash.—indefinite. **SNOW, MORTIMER**: Troy, N. Y., May 23—indefinite. **SPOONER** (Mrs. B. F. Spooner, mgr.): Brooklyn, N. Y., Aug. 15—indefinite. **STANDLEY, Darcy and Speck, mgrs.**: Philadelphia, Pa.—indefinite. **STANLEY'S METROPOLITAN STOCK** (Wm. Stanford, mgr.): Chicago, Ill.—indefinite. **THANHouser**: Milwaukee, Wis., July 7—indefinite. **ULRICH**: Los Angeles, Cal.—indefinite. **WIEDEMANNS** (Ed Jacobson, mgr.): Seattle, Wash.—indefinite. **WILSON-WATERMAN**: Houston, Tex., Sept. 5—indefinite. **WILSON-WATERMAN**: Dallas, Tex., Oct. 5—indefinite.

REPERTOIRE COMPANIES.

AUBREY STOCK (W. D. Fitzgerald, mgr.): Oswego, N. Y., Oct. 24-29. Williamsport, Pa., 31-Nov. 5. **BRECKENRIDGE STOCK** (Chas. Breckenridge, mgr.): Gainesville, Fla., Oct. 24-29. Nevedesa 31-Nov. 5. **BUNTING, EMMA** (Earl Burgess, mgr.): Lancaster, Pa., Oct. 24-29. **BURKE-McCANN**: Fishkill, N. Y., Oct. 24-26. Saugerties 27-29. **CARROLL COMEDY**: Wallace, W. Va., Oct. 24-26. Smithville 27-29. **COOK-CHURCH STOCK** (H. W. Taylor, mgr.): Biddeford, Me., Oct. 24-29. Salem, Mass., 31-Nov. 5. **CRESCENT COMEDY**: Bergman and Cummings, Dicks, Sumner, Ky., Oct. 24-29. Latrobe, Penn., 31-Nov. 6. **CURTIS DRAMATIC**: Belwood, Neb., Oct. 24, 25. David City 26, 27. **CUTTER AND WILLIAMS' STOCK**: Logansport, Ind., Oct. 24-29. **DALE, MARIE** (W. E. Martin, mgr.): Muskogee, I. T., Oct. 24-28. Wilberton 27-29. Van Buren, Ark., 31-Nov. 5. **DAVIDSON STOCK** (A. E. Davidson, mgr.): Adrian, Mich., Oct. 24-29. Jackson 31-Nov. 5. **DE LEON'S COMEDIANS** (I. Kent Cohn, mgr.): Shreveport, La., Oct. 24-28. Corinth, Miss., 27-29. Aberdeen, S. C., 30-Nov. 2. Holly Springs 3-5. **DE PEW-BURDETTE STOCK** (Thos. E. De Pew, mgr.): Richmond, Va., Oct. 24-29. **DE VONDE STOCK** (Phil Levy, mgr.): Trenton, N. J., Oct. 24-29. Allentown, Pa., 31-Nov. 5. **DUGLEY CORNELIE**: Barnesville, O., Oct. 24-29. **DUDLEY, FRANK** (W. Dick Harrison, mgr.): Huntsville, Ala., Oct. 24-29. **EDWARDS STOCK**: Salineville, Mo., Oct. 24-29. **ELDON'S COMEDIANS**: Rich Hill, Mo., Oct. 24-30. Paola, Kan., 31-Nov. 5. **EVANS, BRANDON**: Gallipolis, O., Oct. 24-29. Portsmouth 31-Nov. 5. **EWING, GERTRUDE** (Lou N. Harrington, mgr.): Tex., Oct. 24-29. **FENBERG STOCK** (Geo. M. Fenberg, mgr.): Gloucester, Mass., Oct. 24-29. Portsmouth, N. H., 31-Nov. 5. **FERRIS COMEDIANS** (Harry Bubb, mgr.): South Bend, Ind., Oct. 24-29. **FIKSE, MAY**: Taunton, Mass., Oct. 24-29. **FLEMING, MAMIE** (A. H. Gracey, mgr.): Torrington, Conn., Oct. 24-29. Winsted 31-Nov. 5. **FRANKLIN STOCK** (B. F. Simpson, mgr.): Coalgate, I. T., Oct. 24-29. **GAGGIO AND VOLKO**: Jackson, Fla., Oct. 24-29. Pensacola 31-Nov. 6. Tampa 7-12. **GARSDINE, CONDIT AND MACK**: Hoosick Falls, N. H., Oct. 24-29. **GUY STOCK**: Shelburne, Ind., Oct. 17-29. **HALL, DON C.**: Truckee, Cal., Oct. 24-29. Reno, Nev., 31-Nov. 5. **HAMILTON'S COMEDIANS**: Iola, Kan., Oct. 24-28. Chanute 27-28. **HARDY, TOM** (W. H. Shine, mgr.): North Adams, Mass., Oct. 24-29. New Bedford 31-Nov. 5. **HAYWARD, GRACE** (Winter and Kress, mgrs.): Hot Springs, Ark., Oct. 17-29. **HENDERSON STOCK**: Davenport, Ia., Oct. 24-29. **HENRY STOCK**: Hammondsport, N. Y., Oct. 24-28. Phelps 27-29. **HIMMELEIN'S IDEALS** (Jno. A. Himmelein, mgr.): East Liverpool, O., Oct. 24-29. Beaver Falls, Pa., 31-Nov. 5. **HIMMELEIN'S IMPERIAL STOCK**: Saginaw, Mich., Oct. 24-29. Port Huron 31-Nov. 5. **HOEFFLER, JACK** (Eastern; W. Morris Gale, mgr.): Perry, Ia., Oct. 24-29. Atlantic 31-Nov. 5. **HOEFFLER, JACK** (Western; Jack Hoeffler, mgr.): Des Moines, Ia., Oct. 17-29. **HOPKINS' STOCK** (A. B. Morrison, mgr.): Memphis, Tenn., Sept. 17—indefinite.

HOWARD-DORSET (A. M. Miller, bus. mgr.): Lexington, Ky., Oct. 24-29. Paducah 31-Nov. 5. **HOT'S COMEDY** (H. G. Allen, mgr.): Chattanooga, Tenn., 31-Nov. 5. **KARROLL DOT**: Waterville, Me., Oct. 24-26. Bath 27-29. **BIDEFORD** 31-Nov. 2. Waltham, Mass., 3-5. **KEITH STOCK** (Del Lawrence, mgr.): Sunter, Ore., Oct. 28. Weiser, Idaho, 31. **KERRYDY, JAMES**: Danville, Ill., Oct. 31-Nov. 5. **KERKHOFF DRAMATIC**: Strong City, Kan., Oct. 24-30. **LAWRENCE**: Bangor, Mich., Oct. 24-26. Lawrence 27-29. **LYON'S DRAMATIC** (L. B. McGill, mgr.): Coopers, N. Y., Oct. 24-29. Auburn 31-Nov. 5. **LINDON, EDNA EARLE**: Petrolia, Can., Oct. 24-29. Dresden 31. Chatham Nov. 1-5. **LONES**: The Kerwin, Kan., Oct. 24-26. Downs 27-29. **LONG, FRANK E. STOCK**: Grand Rapids, Wis., Oct. 24-29. Waupaca 31-Nov. 5. **LYCUM STOCK** (E. G. Grosjean, mgr.): Caney, Kan., Oct. 24-29. **LYONS, LILLIAN**: Unionville, Mich., Oct. 24-29. **MCDONALD STOCK** (C. W. McDonald, mgr.): Lonoke, Ark., Oct. 24-29. **MAGNETIC STOCK**: Barre, Vt., Oct. 24, 25. Rutland 26-28. Clinton, Mass., 27. Montpelier 28. **MARSH AND PARTNER** (Sullivan, Harris and Woods, mgrs.): Philadelphia, Pa., Oct. 23-29. Boston, Mass., 30-Nov. 5. **MARSH'S COMEDY**: Albion, Neb., Oct. 25. Genoa 26. Cedar Rapids 27. Fullerton 28. North Bend 29. **WAY DOWN EAST** (John S. Hale, mgr.): Toronto, Oct. 24-29. **WAY DOWN EAST** (John S. Hale, mgr.): New Haven, Conn., 31-Nov. 2. Bridgeport 3, 4. **WHY WOMEN LEAVE HOME** (Wm. A. Brady, mgr.): Youngstown, O., Oct. 28. Wheeling, W. Va., 28, 29. **WEDDED AND PARTED** (Sullivan, Harris and Woods, mgrs.): Philadelphia, Pa., Oct. 23-29. Boston, Mass., 30-Nov. 5. **WHEN WOMEN LOVE** (Western; Frank W. Nasen, mgr.): Wheeling, W. Va., Oct. 24-28. Akron, O., 29. Massillon 31. Newark Nov. 1. Delaware 2. Columbus 3-6. **WHEN WOMEN LOVE** (Eastern; W. Nasen, mgr.): Berlin, N. H., Oct. 25. St. Johnsbury, Vt., 26. Lyndonville 27. Barton 28. Sherbrooke, Can., 29. **WHITESIDER, WALKER**: Kansas City, Mo., Oct. 23-25. **WHY'S BROWN?** (Morris and Hall, mgrs.): Minneapolis, Minn., Oct. 23-26. St. Paul 27-29. **WHY GIRLS GO WRONG**: Cleveland, O., Oct. 24-29. **WHY GIRLS LEAVE HOME** (Central; Vance and Sullivan, mgrs.): Brooklyn, N. Y., Oct. 24-29. New Haven, Conn., 31-Nov. 2. Bridgeport 3, 4. **WHY GIRLS LEAVE HOME** (Eastern; Vance and Sullivan, mgrs.): Burlington, Vt., Oct. 25. St. Albans, Vt., 26. Barre 27. Bellows Falls 28. Glens Falls, N. Y., 29. **WHY HE DIVORCED HER** (Chas. H. Young, mgr.): Norfolk, Va., Oct. 24-29. Richmond 31. **WHY WOMEN SIN** (Eastern; M. W. Taylor, mgr.): Philadelphia, Pa., Oct. 24-29. Newark, N. J., 31-Nov. 5. **WIFE IN NAME ONLY** (Garland Gaden, mgr.): Oiney, Ill., Oct. 25. Morphyboro 29. Centralia Nov. 1. **WILLARD, KATHERINE**: Danbury, Conn., Oct. 25. Derby 26. South Norwalk 27. Trenton, N. J., 28. Norristown, Pa., 29. **WILSON, AL H.**: Fort Worth, Tex., Oct. 25. Dallas 26. Denison 27. Sherman 28. Paris 29. **WHY WOMEN SIN** (Eastern; Vance and Sullivan, mgrs.): Burlington, Vt., Oct. 25. St. Albans, Vt., 26. Barre 27. Bellows Falls 28. Glens Falls, N. Y., 29. **YON** (E. V. Giroux, mgr.): Ottumwa, Ia., Oct. 26. Creston 26. Des Moines 27-29. Omaha, Neb., 30. 31. Nebraska City Nov. 1. Beatrice 2. York 3. Lincoln 4, 5. **YORK STATE FOLKS**: Salt Lake City, U., Oct. 31-Nov. 2. **YOUR NEIGHBOR'S WIFE**: Plattsburgh, Wis., Oct. 25. Apple River, Ill., 26. Earlville, Ia., 27. Strawberry Point 28. Edgewood 29. West Union 31.

STOCK COMPANIES.

ALCAZAR (Belasco and Mayer, mgrs.): San Francisco, Cal.—indefinite. **BALDWIN-MELVILLE**: New Orleans, La.—indefinite. **BELASCO THEATRE** (Belasco and Mayer, mgrs.): Los Angeles, Cal.—indefinite. **BIJOU THEATRE**: Philadelphia, Pa.—indefinite. **BISHOP**: Oakland, Cal.—indefinite. **BOYLE STOCK** (Mrs. Boyle, mgr.): Nashville, Tenn.—indefinite. **CALUMET** (John T. Conners, mgr.): Calumet Theatre, South Chicago—indefinite. **CARLTON SQUIRREL**: Boston, Mass.—indefinite. **CENTRAL BELASCO** (Belasco and Mayer, mgrs.): San Francisco, Cal.—indefinite. **COLUMBIA** (Weis and Davis, mgrs.): Brooklyn, N. Y., Aug. 27—indefinite. **COLUMBIA STOCK**: Portland, Ore.—indefinite. **CUMMINGS, RALPH E.**: Detroit, Mich.—indefinite. **DAVIS, HARRY**: Pittsburgh, Pa.—indefinite. **FERRIS**: Omaha, Neb.—indefinite. **FLYERS**: Minneapolis, Minn.—indefinite. **FOREPAUGH'S**: Cincinnati, O.—indefinite. **FOREPAUGH'S**: Philadelphia—indefinite. **FRENCH COMEDY**: New York city Oct. 10-Nov. 5. **GLASER, VAUGHN** (Horace A. Smith, mgr.): Cleveland, O., March 14—indefinite. **GRATAN AND DE VERNON**: San Diego, Cal.—indefinite. **HOEFFLER, JACK**: Appleton, Wis.—indefinite. **IRVING PLACE**: New York city Oct. 6—indefinite. **MOSCOSO, OLIVER**: Los Angeles, Cal., July 10—indefinite. **NEW PEOPLE'S STOCK** (Fred Conrad, mgr.): Chicago, Ill., Sept. 4—indefinite. **PATTON'S LEE AVENUE**: Brooklyn, N. Y., Aug. 15—indefinite. **PLAYERS, THE**: Chicago, Ill.—indefinite. **PROCTOR'S 125TH STREET**: New York city—indefinite. **PROVIDENCE DRAMATIC**: Providence, R. I., Oct. 10—indefinite. **PURCHASE STREET THEATRE** (Eugene A. Phelps, mgr.): New Bedford, Mass., Aug. 1—indefinite. **SAVOY THEATRE**: New Orleans, La.—indefinite. **SHIRLEY, JESSIE**: Spokane, Wash.—indefinite. **SNOW, MORTIMER**: Troy, N. Y., May 23—indefinite. **SPOONER** (Mrs. B. F. Spooner, mgr.): Brooklyn, N. Y., Aug. 15—indefinite. **STANDLEY, Darcy and Speck, mgrs.**: Philadelphia, Pa.—indefinite. **STANLEY'S METROPOLITAN STOCK** (Wm. Stanford, mgr.): Chicago, Ill.—indefinite. **THANHouser**: Milwaukee, Wis., July 7—indefinite. **ULRICH**: Los Angeles, Cal.—indefinite. **WIEDEMANNS** (Ed Jacobson, mgr.): Seattle, Wash.—indefinite. **WILSON-WATERMAN**: Houston, Tex., Sept. 5—indefinite. **WILSON-WATERMAN**: Dallas, Tex., Oct. 5—indefinite.

REPERTOIRE COMPANIES.

AUBREY STOCK (W. D. Fitzgerald, mgr.): Oswego, N. Y., Oct. 24-29. Williamsport, Pa., 31-Nov. 5. **BRECKENRIDGE STOCK** (Chas. Breckenridge, mgr.): Gainesville, Fla., Oct. 24-29. Nevedesa 31-Nov. 5. **BUNTING, EMMA** (Earl Burgess, mgr.): Lancaster, Pa., Oct. 24-29. **BURKE-McCANN**: Fishkill, N. Y., Oct. 24-26. Saugerties 27-29. **CARROLL COMEDY**: Wallace, W. Va., Oct. 24-26. Smithville 27-29. **COOK-CHURCH STOCK** (H. W. Taylor, mgr.): Biddeford, Me., Oct. 24-29. Salem, Mass., 31-Nov. 5. **CRESCENT COMEDY**: Bergman and Cummings, Dicks, Sumner, Ky., Oct. 24-29. Latrobe, Penn., 31-Nov. 6. **CURTIS DRAMATIC**: Belwood, Neb., Oct. 24. **DALÉ, MARIE** (W. E. Martin, mgr.): Muskogee, I. T., Oct. 24-28. Wilberton 27-29. Van Buren, Ark., 31-Nov. 5. **DAVIDSON STOCK** (A. E. Davidson, mgr.): Adrian, Mich., Oct. 24-29. Jackson 31-Nov. 5. **DE LEON'S COMEDIANS** (I. Kent Cohn, mgr.): Shreveport, La., Oct. 24-28. Corinth, Miss., 27-29. Aberdeen, S. C., 30-Nov. 2. Holly Springs 3-5. **DE PEW-BURDETTE STOCK** (Thos. E. De Pew, mgr.): Richmond, Va., Oct. 24-29. **DE VONDE STOCK** (Phil Levy, mgr.): Trenton, N. J., Oct. 24-29. Allentown, Pa., 31-Nov. 5. **DUGLEY CORNELIE**: Barnesville, O., Oct. 24-29. **DUDLEY, FRANK** (W. Dick Harrison, mgr.): Huntsville, Ala., Oct. 24-29. **EDWARDS STOCK**: Salineville, Mo., Oct. 24-29. **ELDON'S COMEDIANS**: Rich Hill, Mo., Oct. 24-30. Paola, Kan., 31-Nov. 5. **EVANS, BRANDON**: Gallipolis, O., Oct. 24-29. Portsmouth 31-Nov. 5. **EWING, GERTRUDE** (Lou N. Harrington, mgr.): Tex., Oct. 24-29. **FENBERG STOCK** (Geo. M. Fenberg, mgr.): Gloucester, Mass., Oct. 24-29. Portsmouth, N. H., 31-Nov. 5. **FERRIS COMEDIANS** (Harry Bubb, mgr.): South Bend, Ind., Oct. 24-29. **FIKSE, MAY**: Taunton, Mass., Oct. 24-29. **FLEMING, MAMIE** (A. H. Gracey, mgr.): Torrington, Conn., Oct. 24-29. Winsted 31-Nov. 5. **FRANKLIN STOCK** (B. F. Simpson, mgr.): Coalgate, I. T., Oct. 24-29. **GAGGIO AND VOLKO**: Jackson, Fla., Oct. 24-29. Pensacola 31

THE NEW YORK DRAMATIC MIRROR



[ESTABLISHED JAN. 4, 1879.]

The Organ of the American Theatrical Profession

Published by

THE DRAMATIC MIRROR COMPANY,
HARRISON GREY FISKE, PRESIDENT.121 WEST FORTY-SECOND STREET
(BETWEEN BROADWAY AND SIXTH AVENUE)

CHICAGO OFFICE:

(Otto L. Colburn, Representative.)

52 Grand Opera House Building.

FOREIGN BUREAU:

(Stuart A. R. Conover, Representative.)

Trafalgar House, Greene Street, Leicester Square, W. C.,
LONDON, ENGLAND.HARRISON GREY FISKE,
EDITOR.

ADVERTISEMENTS.

Twenty-five cents an agate line. Quarter-Page, \$45; Half-Page, \$80; One Page, \$150.

Professional Cards and Managers' Directory Cards, 15 cents an agate line, single insertion; \$1.56 a line for three months. Four lines the smallest card taken.

Reading Notices (marked "R" or "RE"), 50 cents a line.

Charges for inserting Portraits furnished on application.

"Preferred" positions and black electrotypes subject to extra charge.

Back page closes at noon on Friday. Changes in standing advertisements must be in hand by Friday noon.

The Mirror office is open to receive advertisements every Monday until 5:30 p.m.

SUBSCRIPTION.

One year, \$4; six months, \$2; three months, \$1.25. Payable in advance. Single copies, 10 cents.

Foreign subscription, \$5 per annum, postage prepaid.

Telephone number, 621, 36th Street.

Registered cable address, "Drammirror."

The Dramatic Mirror is sold in London at Pall Mall American Exchange, Carlton St.; Regent St.; Norman's Tourist's Agency, 88 Baymarket, S. W.; Anglo American Exchange, 8 Northumberland Ave., W. C.; In Paris at Brenet's, 17 Avenue de l'Opera. In Liverpool, at Latarche, 63 Lime St. In Sydney, Australia, Soane & Co., Moore St. In Johannesburg, South Africa, at Ince, Rissel St. The Trade supplied by all News Companies.

Remittances should be made by cheque, post-office or express money order, or registered letter, payable to The New York Dramatic Mirror.

The Editor cannot undertake to return unsolicited manuscripts.

Entered at the New York Post Office as Second-Class Mail

Published every Tuesday.

NEW YORK - - - OCTOBER 29, 1904.

Largest Dramatic Circulation in the World.

TO CORRESPONDENTS.

It will be necessary to go to press on the number of THE MIRROR to bear date of Nov. 12 earlier than usual, as Tuesday, Nov. 8 (Election Day), will be a legal holiday. Correspondents, therefore, are required to mail their letters for that number at least twenty-four hours in advance.

TO ADVERTISERS.

Advertisers will please note that THE MIRROR to bear date of Nov. 12 will go to press earlier than usual, as Tuesday, Nov. 8 (Election Day), will be a legal holiday. The forms, including the last page, will be sent to press on Friday, Nov. 4, and all advertising pages will close at noon of the following day. THE MIRROR for election week will be published on Monday, Nov. 7.

PERFORMANCES AT STRATFORD.

SOME time ago W. HUTCHINGS read before the Shakespeare Club at Stratford-upon-Avon a paper on past dramatic performances there. It was so quaintly interesting that it was printed, and a brief account of it is timely in view of the present discussions of projects in honor of SHAKESPEARE, although those discussions give no signs of ultimate results that might be desired by persons ethically interested. It was not until within comparatively recent years that the drama at Stratford took on any special significance with reference to the man who made the place famous. Stratford is now, and for some time has been, however, a dramatic mecca as well as a place of general pilgrimage.

Mr. HUTCHINGS notes that the Puritan domination which immediately succeeded the time of SHAKESPEARE retarded the knowledge and appreciation of the plays that since have become universal. Thus there was an ominous blank in the local record of the years immediately following, and a consequently scant allusion to him in the diary of the Rev. JOHN WARD, who was vicar of Stratford from 1648 to 1679. One of the entries in the diary of this good vicar indicated his own faith in the benefits to be derived from a knowledge of the poet. "Remember," he wrote, "to peruse SHAKESPEARE'S plays, and be much

versed in them, that I may not be ignorant in this matter." And there is something curiously amusing in another entry: "Whether Dr. HEYLIN does well, in reckoning up the dramatists poets which have been famous in England, to omit SHAKESPEARE."

From time immemorial there had been payments of small sums to players in Stratford, as well as elsewhere, for certain representations. In Stratford in 1622, however, six shillings were paid to the players not to perform, and fines were inflicted for a long period on any corporation or public body that permitted the performance of any play, such was the spirit of the Puritans in power. Previous to SHAKESPEARE's birth and during his youth players frequently performed in Stratford, and no doubt through them the dramatic spirit in him was aroused, although much of the drama of his youthful time was crude and comparatively formless. Those were days when the companies traveled from place to place on horseback when they were prosperous, or those of lesser note on foot, and when they entered a town they did so with banners, trumpets and drums, "followed by their baggage wagon and hirelings." A historian says that old ROGER KEMBLE, generations later, with his company, kept up the old custom of going in procession through the towns to advertise the arrival of the players, and it is recorded that at Warwick "a little girl marched with the Kemble company, dressed in white satin, with spangles, her train held by a handsome boy in black velvet," this little girl being the future Mrs. Siddons. Something akin to this old-time dramatic pageantry still survives in this country in provincial places, with characteristic modern elaboration—the purpose is the same—in the parading of Uncle Tom and other companies.

In the beginning of the eighteenth century provincial companies of actors began to reappear in England. They were unlicensed, evidently of the poorest sort, and were not well patronized. In fact, it was not until nearly the middle of the century that the record discloses anything of interest. About 1740 a manager named JOHN WARD, who was at the head of a company having a circuit in Warwickshire and adjoining counties, began to play regularly at Stratford. PEG WOFFINGTON was for a time a member of his company, as also was ROGER KEMBLE, who had begun life as a barber. KEMBLE married the daughter of this manager, and the future Mrs. Siddons was a fruit of this union. In 1748 JOHN WARD gave a performance of Othello in Stratford, realizing seventeen pounds, which was devoted to the repairing of SHAKESPEARE'S monument. On the occasion of this performance SHAKESPEARE HAERT, of Stratford, gave WARD a pair of buckskin gloves worked with gold thread that had once belonged to SHAKESPEARE himself. WARD gave these gloves to GARRICK, from whom they passed to Mrs. Siddons. She gave them to another, and they passed through various hands. They are now the property of the noted American Shakespearean scholar, Dr. FURNISS, to whom they were given by FANNY KEMBLE.

The first great event in Stratford was GARRICK'S Jubilee, in 1769. GARRICK'S project at first was ridiculed as a presumption, and his motives were questioned; but the event was a success, although it was not particularly dramatic. In fact, from the record it does not appear that a play was enacted in all the proceedings. The festivities consumed three days, and consisted of "public breakfasts, dinners, concerts, masquerades, illuminations, and horse races." GARRICK wrote and spoke an ode and an oration, and BOSWELL, as the record has it, "distinguished himself, or made himself ridiculous—synonymous terms in the life of that gentleman." All was quite different from the spirit that now actuates notable actors who wish to demonstrate at Stratford on occasion.

The town from this time evidently had more than its share of dramatic entertainment of the sorts then in vogue. In 1821 a so-called theatre was opened there, and for a time all kinds of current plays were performed, in a commercial way. This theatre appears to have been but a poor structure, for "in 1824 a large theatre was equipped and opened in a large barn at the top of Henley Street." This prospered for a short time only. The first permanent theatre was erected in Chapel Lane in 1827, and opened with As You Like It. Here the foremost players of England took their regular touring turns for years, but that the house was not worthy the place would be concluded from a description of it as "a conventicle-like building, to the last degree ugly, and one that might be mistaken for a village Bethel or Ebenezer." It was not razed until 1872.

Another jubilee was held in 1830, on which occasion CHARLES KEAN personated St. George in a procession, "clad in a com-

plete suit of armor from the Tower of London," and in the evening played Sir Edward Mortimer in The Iron Chest. But Stratford itself awoke to its importance finally, and in April, 1864, celebrated the tercentenary of the birth of SHAKESPEARE.

Something of the superficial glories of the former celebrations marked this event, but on the whole it was a fitting tribute to SHAKESPEARE, as The Comedy of Errors, Romeo and Juliet, As You Like It, Othello, Twelfth Night, and Much Ado About Nothing were performed by such actors as BUCKSTONE, CREWICK, COMPTON, CHIPPENDALE, FARREN, ROGERS and SOTHERN, while the musical participants were SIMS REEVES, SANTLEY, MADAME PAREPA and others. In due time the Memorial Buildings were erected, and the commemorative dramatic events since, noted for their dignity, are a part of the memory of the student of the subject.

MR. SARGENT ON DRAMATIC SCHOOLS.

"I was pleased to read in the last issue of THE MIRROR," remarked Franklin H. Sargent, President of the American Academy of Dramatic Arts, "a vigorous and timely editorial condemning the sort of 'dramatic school' that through its advertisements in country newspapers raises false hopes in the minds of ignorant young people and lures to the stage—or, rather, to the stage door—a host of incompetents. Such institutions are enemies to the theatre, to the public, and most particularly to the real dramatic schools throughout the country. Unhappily, the public—and many of the newspapers, too, for that matter—regard all dramatic schools as being on exactly the same plane. Thus the real dramatic school is made to suffer in popular esteem for the shortcomings, and worse than shortcomings, of the institutions such as THE MIRROR condemn.

"Mind you, when I say 'the real dramatic school,' it is far from my thought to set up the American Academy as the one reliable institution. There are, of course, a half dozen or more well established, legitimate schools in the country, each having a different method of instruction, but all honestly working to the same purpose and obtaining good results. These schools do not induce people to go on the stage." On the contrary, many an incompetent is turned away from their doors, and is thus saved from a heart-breaking and hopeless struggle.

"Doubtless every good dramatic school can give a fair account of its graduates—an account that would probably compare favorably with a similar report of the graduates of any law or medical school. I have compiled a few statistics of graduates of the Academy, taking several years' classes that make a total of 426. Of that number 234 have been successful. By successful I mean that they have risen considerably above the average in the profession and are recognized as accomplished players. Of the 426 there are 157 who now belong to the rank and file of the profession. The remaining 35 may be called apprentices, though nearly all of them manage to make a living on the stage. One point that I should particularly like to bring forward is that the true dramatic school is not an agency. The two institutions cannot be successfully merged into one."

"The announcements that have been made in the newspapers recently of Mr. Tree's school and Mr. Benson's school in London have been rather amusing to any one familiar with dramatic schools in America, because of the fact that the methods proclaimed as new have been employed here for many years, not only in the Academy, but in other schools as well. America has decidedly taken the lead in this branch of education, and I am safe in saying that in no other country has the system been perfected as it has been here. In England I visited many dramatic studios, but found no dramatic schools. The conservatoire method obtains there, as it does on the Continent. According to that method the student becomes imitative, being dominated by the strong personality of the instructor, who is usually a great actor. And here is point upon which a most interesting discussion might be hung.

"The natural supposition is that a man who has accomplished great things in any art should, perchance, be an ideal teacher of that art. This would be true if it were not for the element of the domination of personality. The art of teaching—and it is a separate and distinct art—requires other qualities. In the dramatic art especially greatness dependent upon strong individuality, and for that reason a great actor is not likely to be a great teacher. The pupil is impressed to such a degree by the individual that he naturally falls into methods of imitation. Our idea—the idea followed by all of the better American teachers—is to arouse the initiative spirit in the pupil. It is largely because of this fundamental principle of method that the true dramatic school has proved superior to the dramatic studio.

"But to return to the original subject of the difference between the reliable and the unreliable dramatic schools in America: The sooner the public realizes that difference the better it will be for the public. Certain standards of instruction have been established through years of effort and experiment; the teaching of the dramatic art has become here a recognized profession, and nowhere may better instruction be received than in the legitimate dramatic schools of America."

BOOKS AND MAGAZINES.

The Reader for October contains pictures of W. B. Yeats, Mme. Rejane, Alan Dale, and a caricature of W. H. Crane.

The first number of *The Fifth Avenue Magazine* contains a poem by Fay Templeton, illustrated by pictures of the clever artist, and a burlesque letter from Shakespeare to Col. John A. Joyce.

Scribner's for November has as its leading article an illustrated essay on stage productions by John Corbin. F. Hopkins Smith's charming story, "An Extra Blanket," tells of two general chorus girls.

Pearson's for November is featuring an article by George Ade, "How I Butted into the Drama." More space is given to pretty girls' pictures than to the subject matter.

"In Defense of His Excellency," a novel by Stanley Warren, published by the Broadway Publishing Company, New York, is an uninteresting discussion in novel form of negro education and politics, with Washington life as a background. These have been painted interestingly by better writers. The love story is as weak as the rest of its contents.

"Leave Me My Honor," a novel by Mrs. A. G. Kintzel, is published by the Broadway Publishing Company, New York. As the title would indicate, this is a cheaply written story that strains to be sensational in language suited to the effort.

Recent dramatic publications of interest are: "The Tragedy of Saul," by Lewis A. Storrs, New York; G. W. Dillingham Company.

"The Fires of St. John," from the German of Herman Sudermann, by Charlotte Porter, Boston: Little, Brown and Co.

"The Star of Bethlehem," a Nativity play, Edited from old sources by Prof. Charles Mills Gayley, New York: Fox, Duffield and Co.

"Poems and Plays," by W. B. Yeats, New York: The Macmillan Company.

"Miriam; or, The Sin of David," by Stephen Phillips, New York: The Macmillan Company.

"Miriam; or, The Sin of David," by Stephen Phillips, New York: The Macmillan Company.

"The Star of Bethlehem," a Nativity play, Edited from old sources by Prof. Charles Mills Gayley, New York: Fox, Duffield and Co.

"Poems and Plays," by W. B. Yeats, New York: The Macmillan Company.

"Miriam; or, The Sin of David," by Stephen Phillips, New York: The Macmillan Company.

"The Star of Bethlehem," a Nativity play, Edited from old sources by Prof. Charles Mills Gayley, New York: Fox, Duffield and Co.

"Poems and Plays," by W. B. Yeats, New York: The Macmillan Company.

"Miriam; or, The Sin of David," by Stephen Phillips, New York: The Macmillan Company.

"The Star of Bethlehem," a Nativity play, Edited from old sources by Prof. Charles Mills Gayley, New York: Fox, Duffield and Co.

"Poems and Plays," by W. B. Yeats, New York: The Macmillan Company.

"Miriam; or, The Sin of David," by Stephen Phillips, New York: The Macmillan Company.

"The Star of Bethlehem," a Nativity play, Edited from old sources by Prof. Charles Mills Gayley, New York: Fox, Duffield and Co.

"Poems and Plays," by W. B. Yeats, New York: The Macmillan Company.

"Miriam; or, The Sin of David," by Stephen Phillips, New York: The Macmillan Company.

"The Star of Bethlehem," a Nativity play, Edited from old sources by Prof. Charles Mills Gayley, New York: Fox, Duffield and Co.

"Poems and Plays," by W. B. Yeats, New York: The Macmillan Company.

"Miriam; or, The Sin of David," by Stephen Phillips, New York: The Macmillan Company.

"The Star of Bethlehem," a Nativity play, Edited from old sources by Prof. Charles Mills Gayley, New York: Fox, Duffield and Co.

"Poems and Plays," by W. B. Yeats, New York: The Macmillan Company.

"Miriam; or, The Sin of David," by Stephen Phillips, New York: The Macmillan Company.

"The Star of Bethlehem," a Nativity play, Edited from old sources by Prof. Charles Mills Gayley, New York: Fox, Duffield and Co.

"Poems and Plays," by W. B. Yeats, New York: The Macmillan Company.

"Miriam; or, The Sin of David," by Stephen Phillips, New York: The Macmillan Company.

"The Star of Bethlehem," a Nativity play, Edited from old sources by Prof. Charles Mills Gayley, New York: Fox, Duffield and Co.

"Poems and Plays," by W. B. Yeats, New York: The Macmillan Company.

"Miriam; or, The Sin of David," by Stephen Phillips, New York: The Macmillan Company.

"The Star of Bethlehem," a Nativity play, Edited from old sources by Prof. Charles Mills Gayley, New York: Fox, Duffield and Co.

"Poems and Plays," by W. B. Yeats, New York: The Macmillan Company.

"Miriam; or, The Sin of David," by Stephen Phillips, New York: The Macmillan Company.

"The Star of Bethlehem," a Nativity play, Edited from old sources by Prof. Charles Mills Gayley, New York: Fox, Duffield and Co.

"Poems and Plays," by W. B. Yeats, New York: The Macmillan Company.

"Miriam; or, The Sin of David," by Stephen Phillips, New York: The Macmillan Company.

"The Star of Bethlehem,"

THE USHER



The customs authorities are more or less used to passing numerous trunks of traveling women, particularly those of the millionaire class and prima donnas, and in exceptional cases perhaps those of men, that come easily under the full ken of the examiners of such traveling gear; but last week, when the baggage of Arturo Vigna, one of the conductors at the Metropolitan Opera House, came up for inspection, the officials mistook him for a smuggler, because his trunks were largely filled with shirts and underwear. One account gave it that the conductor's shirts alone numbered more than two hundred. The fact that each bore his initials at last convinced the authorities that he had no speculative idea in carrying so many garments.

It seems that last season Vigna did not enjoy the work of American laundries, and was forced to send hampers of his linen across the sea to an Italian laundry. That somewhat aesthetic idea also possesses him in this matter is shown by his explanation to one curious. He compares the spectacle of an Italian auditorium at night with one that is presented at the opera here. "In Italy," says he, "the spectacle is white as muslin and tarlatan. Here it is white as glass tiles and faience dinner plates. The reason of the difference is in the different laundry methods of the countries. In Italy my linen is washed in a brook which reflects the blue of the sky, and is beaten with large stones. Then it is dried on the grass under trees which the vine unites with garlands."

And, truly, who would not prefer linen subjected to the Italian process?

"A young, strapping, good-looking fellow," a count, by the way, whose family is said to have resided in Scotland for several centuries, yet one of the men about town in London and in most respects an ultra-modern, was seen in the St. James Theatre, London, the other night in full dress that included knee breeches and shoes with silver buckles. Although there are functions in London, particularly those associated with royalty, at which this picturesque attire is the thing, this appearance created something of a sensation. In fact, it was so unusual at the theatre that one of the London newspapers the next day, with an enterprise quite American, "interviewed" the Comte de Carteville, who was the innovator, and who in the course of his talk said:

I thoroughly enjoyed it. Of course, my unconventional attire produced plenty of comments, but not one of an unfavorable character. In fact, I was so satisfied with the experiment that I shall make a rule of going to the theatre now in breeches, and I think several of my friends will do the same.

I went to the St. James' in breeches because I saw a gentleman of commanding appearance in similar attire at the Garrick Theatre on Thursday night. He looked so exceedingly well that I decided to immediately follow suit.

Why do I prefer breeches to trousers? For many reasons. Knee breeches balance the figure better; they give increased finish to a man's appearance; they don't suggest the waiter, as trousers do; they are more comfortable, and—this may be a little vanity—they show off a good leg.

How much nicer the ladies look at the theatre than the men! We are supposed to dress to please the ladies, are we not? Now, from what many ladies have said to me, I feel sure that they prefer to see us in breeches. Then why do we not wear them?

I don't expect there will be seen again on the audience side of the house the colored coat, with deep cut cuffs and ruffles of the eighteenth century. I don't think the spirit of the age would tolerate ruffles. For the present I should be content with the ordinary dress coat. In time, perhaps, we should see dark-blue or dark-green coats, with breeches.

There are some reasons in the foregoing that might be accepted as plausible for a return to this sort of thing at the theatre and at certain social functions—at least, in London.

Certainly, the tendency of this age is for elaboration in dress, particularly among women. Never in all the history of sartorial extravagance and ingenuity have there been such pains and expense bestowed upon the clothing of the fair sex as at this time. Elaboration goes to the infinite. And eventually, perhaps, fashion must decree more of diversity and color in the attire of men to keep pace with the picturesqueness of the companions of men—unless the women, who, no doubt, on some grounds would prefer that men wear knee breeches, should let pure vanity decree a continuance of man's present sombre dress as a foil or contrast to their own blooming and variegated outfits.

As to knee breeches, there are plenty of well-made men in this metropolis whose appearance in this form would add to the attractiveness of theatre audiences. It is pain-

ful to think, however, of the figures that would be presented by certain types of the male biped that frequent the theatres in multitude in the attire that apparently was becoming to the Comte de Carteville.

Her new play at the Savoy Theatre, London, having failed, Mrs. Potter has had to resort to old pieces. She is appearing in *Forget-Me-Not*, which has been seen in many hands in this country and in England, and in *Cavalleria Rusticana*.

It is by special features, however, that attention is attracted to this bill. Mrs. Potter is dressing the former play with the handsome drawing-room fittings of her house, Bray Lodge, at Maidenhead, famed for its decorations and artistic furnishings, while in *Cavalleria*, Mascagni's "Intermezzo" is a feature rendered by an orchestra of seventy pieces. Thus, at least superficially and incidentally, these vehicles have an unusual interest.

ACTORS' CHURCH ALLIANCE NEWS.

National (and Local) Headquarters, Manhattan Theatre Building, Broadway and Thirty-third Street.

Harry Leighton who is one of the Play Contest Committee appointed by the National Council of the Alliance, will be at the headquarters every day this week from 2 to 5 P.M., for the purpose of meeting any author having plays to submit to the contest or who desires information on the subject. The contest is open to all, and the play selected will be given a Broadway production and will receive the national Indorsement of the Alliance for production throughout the country. As the Alliance has on its official lists over eleven hundred clergymen of all denominations, both Jewish and Christian, acting as its chaplains and stationed in every town in the United States and Canada where there is a theatre, it will be readily seen what a great and practically new field will be opened up for the successful play. Many of these clergymen have written for such a play (or plays), and it is in order to satisfy this growing demand that this contest has been undertaken.

The regular monthly reception of the New York Chapter was held last Thursday afternoon at the hall of the Church of the Holy Communion. The Rev. Dr. Mottet, rector and chaplain, made the address of welcome, after which Madame Cottrell, chairman of the Entertainment Committee, took charge of the programme and introduced Mrs. Ruth Anderson Reohr, who, accompanied by Frederick A. Mets, rendered on the violin the Prayer from the opera *Lurline* with exquisite delicacy and feeling. The second number was the song, "Since We Parted," sung with fine taste by Maud Tab, who responded to an encore. Blanche Holley rendered "For Thee" from Purdy's *Serenade*, to the great delight of the audience, who called for an encore. The National Secretary and Organizer was next introduced, and Mr. Bentley gave impressions gathered from his recent tour in behalf of the Actors' Church Union of Great Britain and Ireland, and the notable conference recently held in London, in which he was a speaker. Harriet Davis was introduced and recited "The Vision of Saloma," by James Russell Lowell, and for an encore "The Actor" by W. S. Gilbert. The latter showed histrionic power and ability. The Rev. F. J. Clay Moran made announcement of a social affair planned by the Ways and Means Committee to be held at the Hotel Astor some time in November. Full details will be given later. The last number was an address on "The Progressive Stage Society," by its President, Julius Hopp, after which refreshments were served and a social time was enjoyed.

Mrs. Eleanor Wilton will be the hostess at the usual Thursday afternoon tea on Oct. 27, and all members are cordially invited.

The National Secretary addressed the Noon-Day Club at its meeting Tuesday, Oct. 18. At the conclusion of Mr. Bentley's address a majority of the members present joined the Alliance. The Club has invited Mr. Bentley to conduct a service and preach in the club rooms on Sunday, Nov. 20. On Thursday evening, Oct. 20, Mr. Bentley by invitation addressed the People's Club of the People's Institute at the club house on East Fifteenth Street. His subject was "The Social Function of the Drama," and the speaker traced the history and meaning of the spirit of opposition toward the drama shown by the Hebrews in early times and the Protestants during and since the days of the Reformation. At the conclusion of the address several interesting questions were submitted and answered, after which a rising vote of thanks was tendered the speaker for a very enjoyable and profitable evening. On Friday evening Mr. Bentley spoke on "The Stage in Great Britain and America" at the annual dinner given by the Order of the Sons of St. George. The dinner was held in commemoration of Trafalgar Day, and the other speakers besides the chairman, A. A. Mitchell, were Bishop Courtney and the Rev. Dr. Parker Morgan. There was a large attendance.

Mrs. B. S. Spooner, President of the Brooklyn Chapter, has invited the members of the National Council to attend the performance of *In the Palace of the King*, at the Amphion Theatre, Brooklyn, Thursday evening. Nearly all the officers expect to be able to be present, and boxes have been reserved for their convenience.

THE FUNERAL OF JOHN HOLLINGSHEAD.

The funeral services over the remains of John Hollingshead, the noted English manager, author and critic, who died on Oct. 10, were held in London on Oct. 14. The burial was made in Brompton Cemetery. There were floral tributes from many persons of prominence on the British stage, and there was a notable gathering of celebrities present at the ceremonies.

PLAYS COPYRIGHTED.

Entered at the Office of the Librarian of Congress, at Washington, D. C., Oct. 13 to 20, 1904

THE AMBITION OF SARAH. By Eleanore I. Mulholland.
ANGEL'S PASSION. By Edward Eliscu.
BLACKMAILERS. By James Slevin.
CELIBATES. By Marion Manville Pope.
CHIEF MAGISTRATE. By David Henry Dodge.
FALL OF AN EMPIRE; a drama in four acts and six scenes. By William V. Mong. Copyrighted by Louis K. Phillips.

HIS BOUNDEN DUTY. By O. Ligard Fogers.
IN THE GRIP OF THE BLACK HAND. By Robert C. MacCulloch.

ISLE OF DREAMS. By Edmund Nash Morgan.

JUDITH; a play in three acts. By E. Baruch.

KNIGHT OF CUBA; a play in four acts. By B. Hoskin Standish.

MISS SOCIETY. By Frank M. Witmark and Max Rosenfeld.

OUR DAUGHTERS' HUSBANDS; a dramatic comedy in three acts. By John Hood.

REFORMING A HUSBAND; a one-act piece. By Joseph F. Roche.

ROYAL GRACES. By Mabel Herbert.

SECRETS. By Florida Pier.

SHADOWED BY THREE; OR, THE THREE PROPOSALS; a one-act play for six characters. By A. Milo Bennett.

THE SNARE AND THE BIRD. By Eleanore I. Mulholland.

STRANGLED ON SUNDAY; a melodramatic farce. By George Henry Trader.

TRAMULUS. By A. Holz and O. Jerschke. Copyrighted by Josef Stein.

TWO WISE KIDS; a comedy-drama in three acts. By Sager Midgley, Jr.

UNDER THE STARS AND STRIPES. By Frederick

Underhill.

THE PARIS STAGE.

Success of Operettas—Popularizing Art—Supers Strike—American Favorites.

(Special Correspondence of *The Mirror*.)

PARIS, Oct. 16.

Our music halls are still crowded with vaudeville performers from your great republic. New York favorites are the leaders at the Folies Bergère, the Olympia, and many others. Negro performers are everywhere, and coon songs are the rage. If one wishes a welcome they announce themselves as from the United States. Even the girl who did the thrilling loop the loop in an automobile was called La Belle Américaine. I cannot speak the English very well myself, but I am sure I can talk it better than some of these "teams" who advertise themselves as Americans at our varietés. Three out of every five are so advertised. The Parisians admire so much your wonderful people that we applaud almost as soon as we read the act is American. Many stupid acrobats, even from Holland or Turkey, take advantage of this, much to the hurt of those who were really born under the light of Liberty's torch.

La Main de Singe, in two scenes, adapted by Robert Nunes from *The Monkey's Paw* by Parker and Jacobs; Discipline, in two acts, by D. Koutig, adapted by Jean Thorel, and Asile de Nuit, a one-act comedy by Max Maurey, were produced at the Théâtre Antoine last Friday. I have so much to chat about this week that I cannot take your valuable space to give the stories of pieces from the English and German that your readers may know as well as I. These first two tragedies were superbly done in that art which is characteristically Antoinian. Discipline is written by a German officer, and like Tape is a terrible tragedy. The manager could not find the hated uniforms, so he had to have them made expressly. The last was a jolly little comedy. Altogether they add to the already high standing of this theatre, which faithfully maintains its standard by producing nothing treating of sexual infidelity.

M. Antoine Bilesco took his place in the front ranks of dramatic writers by the recent production of his first piece, *Le Jaloux*, at the Opéra.

The theme is that hurt the jealous always works in himself and the one he loves. With *Le Jaloux* was played a one-act play by Jean Jullien which was not remarkable. *La Prophétie*, by F. Toussaint, was also given. It is a drama in verse and two scenes. The less said about it the kinder.

L'Embarquement pour Cythere, in verse and four acts, by M. Veyrin, was selected by M. Bour to inaugurate his theatre, the Bouffes Parisiens. The piece is delightful and was charmingly staged, receiving instant success. The theme is slight, but the versification is fine, for Veyrin had the dramatic power. M. Bour played well a melancholy part, and Mlle. Yahne was most sympathetic and charming.

The Opéra Comique inaugurated this week the fine idea of popular priced performances in the poorer districts of the metropolis. Mireille was played at the Théâtre de Mont Parnasse. Twice as many people tried to get in as the house would hold. The audience's reception of the piece showed that intelligence is not a monopoly of the rich. The management deserves great credit for this innovation, which can result only in good for artists and artisans.

La P'tit Chouette, an operetta in three acts by Boucheron and Ibels, with music by Michelin, was produced yesterday at the Nouveau Théâtre. The book is from an idea of Boucheron and has as its heroine that lady, Du Barry, who is so busy on the stage of to-day. The music is better than the book. Madame Marguerite Nell was excellent as Du Barry. Last year Messieurs the critics announced the death of operetta. This season at the Variétés, it seems very much alive and able to pay the managers an average of 7,000 francs. The Nouveau does well to follow suit.

The supernumeraries in our theatres have been on a strike this week. Two hundred and fifty of them held a meeting in which they soundly berated the managers because they hire amateurs. They wish to have worn out actors hired, as is done by Madame Bernhardt and M. Antoine. If an old actor needs the sum they receive, which is only one franc, surely he ought to be allowed the first chance.

Madame Jane Hadling and M. Lébargy, of the Comédie Française, are to give the people of London a treat after their tour through Austria, Roumania and other parts of Eastern Europe. They will appear at the West End Theatre in *Le Retour de Jérusalem*, *La Châtelaine*, *Le Marquis de Priola*, *Sapho*, *L'Etrangère*, *La Visite de Noces*, and *Le Demi-Monde*.

Le Friquet is a great success at the Gymnase, and when Mlle. Polaire was in an automobile accident recently she was immediately recognized by the crowd with cries of "It's Claudine!" "Le Friquet!" She was unhurt and quick-witted enough to laughingly answer "Come and applaud me at the Gymnase."

Artists throughout Europe will regret the recent loss by fire of the theatre at Basle, Switzerland. It was the finest in that country and was modeled on the Neues Théâtre in Vienna and insured for 770,000 francs and seated 1,500. Fortunately it was at two in the morning, when no one was present. Same old incendiary, Monsieur Short Circuit.

M. Marcel, Directeur des Beaux Arts, has authorized M. Alfred Carré to give a performance of *La Tosca*, with Madame Eames in the cast, at the Opéra Comique, Oct. 27. The object is an excellent one, to endow a bed to be reserved for artists of the Opéra Comique in the Maison de Retraite des Comédiens.

Madame Bernhardt has received an injury to her eye by the breaking of the glass in one of her carriage windows. She has canceled her dates in Bremen and Hanover, but will not let it prevent her appearing in Berlin Oct. 17.

Unfortunately, the Vaudeville was the only theatre Madame Duse could secure for the five performances she intends giving in a few months. At this theatre will soon be played a new piece written by M. Nozére, the critic of *Gal Blas*.

I am told that M. Rostand has decided to give up his home in Paris, as health will not permit his living in this climate. It is said a South American consul has bought the favored spot of genius.

I hear that Mascagni has gone into politics in Italy. I hope his welcome will be greater than that accorded him by your countrymen. He has many of the faults of the musical temperament.

I regret to state that M. Polydore Maeterlinck, the father of the poet Maurice Maeterlinck, died at Ghent on Friday of last week.

A Country Girl is well under way toward production at the Olympia, where they are going to make it as English as French can ever be—which is not very. But a large number of beauties will be imported for both major and minor roles. Miss Edith Whitney and Miss Marion Winchester will be among the well-known ones imported for the ambitious production.

This week Le Grillon was played every night except Saturday at the Odéon, Barbe Bleue was done at the Variétés Monday, Wednesday, Thursday and Saturday, and La Fille de Mme. Angot Tuesday, Friday and to-day (Sunday). At the Opéra-Rigoletto and the Korrigane, Monday; La Fille de l'Etoile, Tuesday; Taonhäuser, Friday; Faust, Saturday. At the Comédie Française, Marquis de Priola and the Enigma, Monday; Demi-Monde, Thursday and Saturday; Dédale, Wednesday. On N'oublier Pas et Paon, Friday. At the Théâtre Antoine, Enquête and Parisienne, Monday and Wednesday; Oiseaux de Passage, Tuesday; Main de Singe; Discipline and Asile de Nuit, Thursday and Friday. At the Opéra Comique, Mignon, Monday (popular price); Jongleur de Notre-Dame and Cavalleria Rusticana, Tuesday and Saturday; Vie de Bohème and Portrait de Manon, Wednesday; Louise, Thursday; Manon, Friday.

BARON BORDEAUX.

MRS. CARTER TO REST.

Mrs. Leslie Carter will not appear in any play this season and will rest until next autumn. She has played almost steadily for the past 12 years and is in need of a holiday.

BARON BORDEAUX.

PERSONAL.

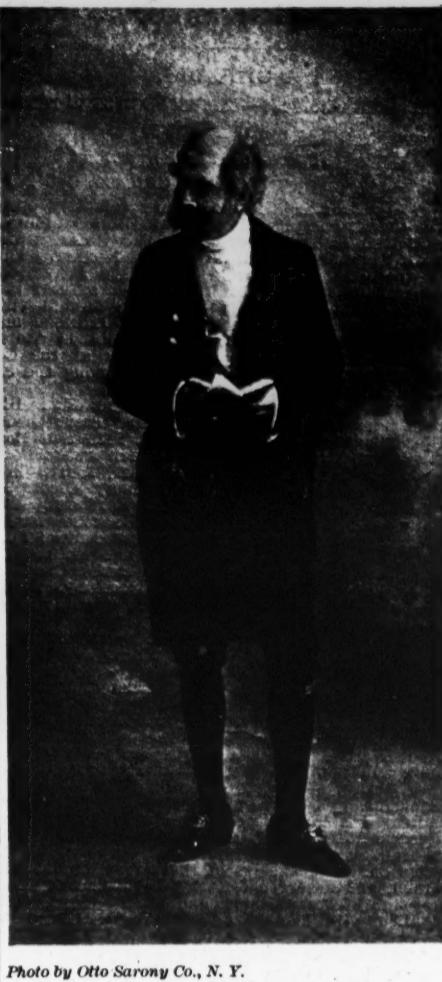


Photo by Otto Sarony Co., N. Y.

ARLISS.—George Arliss, the eminent English character actor, who first won favor with American audiences by his splendid portrayal of Zakkuri in *The Daring of the Gods*, is pictured here in his personification of the Marquis of Steyne—the character that he is now playing in Mrs. Fiske's revival of *Becky Sharp* at the Manhattan Theatre. His make-up is remarkable, inasmuch as it is an exact reproduction of the face of the British nobleman who was Thackeray's inspiration for the character. Mr. Arliss's impersonation is regarded as one of the finest pieces of character acting that the American stage has known in recent years.

TERRY.—Edward Terry, the actor and owner of Terry's Theatre, London, is engaged to marry Lady Harris, widow of Sir Augustus Harris.

SCHUMANN-HEINK.—Madame Schumann-Heink was the guest of honor last Tuesday at a reception given by the Twelfth Night Club in the rooms of the organization in Berkeley Lyceum. The great contralto being unable to make an address in English, compromised by singing Schumann's "Wiemung." The Twelfth Nighters then made her an honorary member of the club and bestowed upon her an ivy wreath and a club pin.

WAINWRIGHT.—Marie Wainwright gave a "naval night" Oct. 20, when the British admiral and other officers on the boats in Halifax Harbor saw her production of Twelfth Night.

TELEGRAPHIC NEWS

CHICAGO.

Excellent Business—Circus' Successful Rivalry
—Other News.
(Special to The Mirror.)

CHICAGO, Oct. 24.

The "all-star" Two Orphans company opens its Chicago engagement at the Illinois to-night, and Arnold Daly introduces the Shaw drama with *Candida* to-night at the Studebaker. This is the first interruption of Savage attractions continuous run at this theatre for several seasons. Chauncey Olcott began his annual visit last night at McVicker's before a crowded and enthusiastic house as usual. This is Horse Show week and Gown Show week at the Coliseum, with a Vanderbilt or two among the exhibitors. The bills this week:

Studebaker, Arnold Daly in *Candida*; Illinois, Two Orphans with "all-star" cast; Grand Opera House, Babes in Toyland, fifth and closing week; Garrick, Fantana, fourth week; Powers, Nat Goodwin in *The Usurper*, fourth and closing week; McVicker's, Chauncey Olcott in *A Romance of Athlone*; Great Northern, Williams and Walker in *Dahomey*, second week; Bush Temple, Players' stock in *Butterflies*; People's stock in Devil's Island; Columbus, To Die at Dawn; Alhambra, A Desperate Chance; Bijou, A Midnight Marriage; Academy, Uncle Tom's Cabin; Howard's, stock in drama; Avenue, stock in melodrama.

Babes in Toyland seems to be rapidly increasing in favor, in spite of the length of its two runs at the Grand. Its business was fine last week, with indications of a series of capacity houses this, the last, week.

Williams and Walker have turned people away at every performance since the opening at the Great Northern, and it now seems certain that there will not be a seat vacant at any performance during the entire three weeks of the engagement. The performance seems to delight the audiences almost continuously. The press notices were exceedingly favorable, and, altogether, in Dahomey and its famous stars got a great reception. The success of the attraction is well earned, and deserved for its general character is thoroughly commendable, and all the details are supplied with evident determination to furnish the best possible. The prologue in Dahomey, for instance, is illuminated with complete scenery. Birds sing in the tropical forest, and the barbaric throne of tusk for Je-Je, the Cabocer (governor of a province) is seen. The realistic value of this African glimpse, well acted and sung, makes it a fine introduction to the rest of *In Dahomey* in the United States. Of course, Bert Williams and George Walker are nearly the whole entertainment, and nobody greets it.

Barnum and Bailey's Circus as a Fall fixture! It looks as if Chicago theatre managers would have to calculate on this competition hereafter. A representative of the circus management said Wednesday night, after an unexpectedly successful two weeks' engagement at the Coliseum, that the experiment would be repeated and undoubtedly continued indefinitely. The Fall circus innovation under a roof and inside four stone walls was a bold throw, but it made a ten-strike. Press Representative Cooley said the total attendance for the two weeks was about 100,000. Nearly one-half the usual expenses were saved during the Chicago engagement—from \$800 to \$1,200 a day railroad fares and charges, for instance. Hence Mr. Cooley is perhaps putting it mildly when he says, "It was all right. We made money at the Coliseum." Another secret of success was the large number of excellent opera chair seats at 25 cents, including free admission to the side show attractions.

Howard Laing, of the C. M. & St. P. Theatrical Transportation Bureau, dean of the corps and most famous man in the business here, says the theatrical business along the 6,000 miles of his road is increasing and the outlook is good.

Henry W. Savage's Woodland will play an engagement at Fort Wayne at a record price for musical comedy—\$5 a seat, or \$2 more than Shakespeare and the Syndicate got here recently. Woodland will be the opening attraction of the new Majestic Theatre at the thriving Indiana city to-night, Oct. 24. The arrangements for this engagement extraordinary were made for Mr. Savage by W. N. Hull, the efficient advance representative of the attraction.

The Cherry Pickers at the People's was handsomely staged and acted in a thoroughly praiseworthy manner. It was one of the most popular plays of Manager Conrad's season so far, and drew large audiences.

My Wife's Family established a reign of laughter at the Columbus last week. The comedy was well played and Hal Stephen and Harry Linton won many encores with their songs. Hedda Launert was excellent as Stella Gay. Eleven songs and specialties were introduced in the course of the performance, not to mention Linton and Stephen's trouble with their auto, which made a hit. The company includes Isabel Allen, Mabel Gray, Isabella Lowe, Marie Rosslyn, Blanche Brennan, Thomas Lee, George N. Burns, J. Edward Pierce, and Bert Doyle.

The Curse of Drunk filled the Alhambra full all last week and the crowds whistled, hissed and clapped out their enthusiasm over the melodrama's many exciting scenes. In acting, construction and scenery it is one of the most satisfactory plays of its kind. P. Aug. Anderson as the drunkard engineer gives a realistic characterization of remarkable restraint and unusual strength, and Anna Hollinger as his daughter evinces ability. The engine scene is elaborately complete and of course in greeted with tremendous applause.

Emil Ankermiller, of the Nat Goodwin business staff, places the total receipts of the four weeks at Powers' at over \$40,000. The professional special matinee Thursday with Maxine Elliott in a box was a big success. The house was filled, and Miss Elliott usurped a good deal of the attention.

His Highness the Bey will succeed The Jolly Baron at the La Salle Nov. 14. The Bey is the work of students of the University of Chicago, Joseph Howard, William Hoff, and Frank Adams. The cast will include Bianchi Homan, Olive Vail, and Ursula Marsh.

Joseph O'Meara has been engaged to succeed Coulter Howard as heavy in the People's Theatre Stock.

Edna Farren, of Nat Goodwin's company, is to be succeeded by Miss Meldrum, a daughter of Percy Meldrum.

Dr. Freeman, the manager of the Haymarket, developed wit and generalship of a very high grade the night of the blaze next door to the Haymarket last week. Smoke began to penetrate the back of the stage through the stage door from the smudge just back and up above. Manager Freeman took counsel with Al. Filsen and others and then with himself, like Hamlet about to soliloquize. Then Mr. Freeman ordered that the singer then on be kept off after finishing the song she was singing. That was about 10 P.M. The white drop was lowered and the biograph, which closes the show, was started. The audience, which filled every seat in the big auditorium, refused to budge. Freeman then ordered the steel curtain down, and this had the desired effect. The audience started home as usual and heard of the fire for the first time when face to face with the engines and crowd in the street. The plan of telling the crowd without telling them was a complete success. The theatre was not in danger and was not touched by the flames, but there was another danger with only one sure way to avoid it, and the manager of the theatre was equal to the sudden demands of his vast responsibility.

Burns Mantle, the *Inter-Ocean's* clever scrutinizer of attractions and author of *When Georgiana Was Eighteen*, says "she" has "beauties and graces" as spoken in Chicago, his "she" meaning the French language; and he contemplates the opening performance of the Club Francaise's French theatre in Steinway

Hall Tuesday afternoon as an effort to show "her" beauties and graces. The play was *Mollere's Malade Imaginaire* and the cast included Felix Wildenstein as Argan, Katherine Knowles-Robbins as Angelique, Mile. Millie Cougnard as Thomas, Lucie Valcourt as the soubrette. By request only French was spoken between acts—that is, French as "she" is in Chicago, with all her graces and beauties.

Theatres die hard. The Marlowe, which seemed lost from Chicago's list, has been leased by Harry Sommers and W. D. Russell and will open as a combination house about Christmas. Mr. Sommers is manager of the Knickerbocker Theatre, New York, but used to be treasurer of McVicker's. Mr. Russell had Hunting for Hawkins out on the road some years ago and lately has been interested in a Chicago commercial enterprise. There are 400,000 people in the Englewood corner of Chicago who may find the Marlowe very convenient.

Grace Elliston resigned from the Nat Goodwin company last week, but she was not allowed to retire without a sympathetic protest from Mr. Goodwin and Mr. Appleton, who expressed deep regret and the hope that her health would let her rejoin the company in the spring on the Pacific Coast. Miss Elliston is to be succeeded by Ruth Mackey, who will assume the part of Beatrice at St. Louis.

Richard Golden in Charles W. Doty's Common Sense Brackett will come to the Studebaker Nov. 7.

Parsifal will be performed by the Metropolitan Opera company at the Auditorium twice in the week of March 30, 1905. One performance will begin at 11:30 A.M., with an hour and three-quarters for luncheon, and the other at 5:30 P.M., with an hour and three-quarters for dinner. All the scenery and properties of the New York production will be used here.

Sadie Stringham, until recently with the Who's Brown company, visited relatives in town last week en route East.

H. S. Daniels, who was manager here for Mr. La Shelle during the Earl of Pawtucket run of five weeks last May and June, reappears ahead of Ezra Kendall at the Grand, beginning next Sunday.

John Connor's traveling company gave a fairly good performance of *Why Smith Left Home* at the Warrington, Oak Park, last week. There was a large audience of amiable and thrifty residents of the handsome Western suburbs, and they seemed well satisfied judging from the frequent laughter and applause. Millard Reid, formerly with Broadhurst, played Smith in an easy, breezy way which showed his thorough familiarity with the role, and Samuel Hunt, formerly of the New American stock, got all the laughs that come to Guggenheim. Harold Hubert and Edward Brady were good as the Major and General and worked together very successfully. Tracie T. Clark was a pleasing juvenile as Walton and Jessie Moore a commanding bride. Maud Brandon's Julia was a bright and clever characterization, and Etta Merris' Mrs. Smith showed considerable excellence. Carrie Davey's Lavinia Daly pleased the audience, but Marmore Henry's Mrs. Biletteaux was too heavy. Grace Sessler was acceptable as the old maid Miss Smith.

Elizabeth Lee is to be Robert Edeson's leading woman in *Ransom's Folly* at Powers, beginning Oct. 31.

OTIS L. COLBURN.

BOSTON.
Mainly Music—Success of the English Parsifal—May Irwin's New Play.

(Special to The Mirror.)

BOSTON, Oct. 24.

Music seems to have the call in Boston this week, for nearly all the leading theatres have melodious attractions to draw the dollars. Fritz Schell is back at the Colonial, where she drew the largest fortnight's business played there last season with her new opera, *The Two Roses*. The audience packed the theatre and the advance sale of seats proved by all odds the largest that that house has known this year. The personal success of the Viennese prima donna was very flattering and the supporting company, which included several who were with her last season, was strong in every way. The engagement will be longer than it was last year.

May Irwin has made her return to the stage in a most auspicious manner, judging by the opening of her fortnight at the Park, after which she will go to New York, in Mrs. Black is Back. George V. Hobart has written for her just the style of a comedy that she plays so breezily, and very catchy songs are interpolated. The supporting company is very good and A. S. Lipman and Edgar Atchison-Ely are among those who share in the honors with the star. It is a great Irwin week for the Park, continuing the business of *The Other Girl*.

Florence Bindley's more recent engagements in Boston have been in the line of vaudeville, but it is good judgment in presenting her in *The Street Singer*, if one may decide from the way in which the piece was received at the Globe to-night. Her versatility is splendidly shown in the interpolations, and it was one of the best melodramatic offerings given at this house in a long time.

Lights of Home was another effective melodrama which had its first Boston hearing tonight at the Grand Opera House.

A large audience expressed its approval.

Parsifal richly deserves all the success which it has won at the Tremont and the second week will close with the capacity tested in every part of the theatre. I have seen the opera at Bayreuth and now in English by Mr. Savage's company, and it must be confessed that the latter production is fully as satisfactory as a whole. The individual artists may not have the world reputation that is possessed at the Wagner shrine, but there is not a weak impersonation in the series and the blending together in ensemble work is most artistic. As for the orchestra, it would be difficult to say too much of the admirable manner in which the score is read. Just the right touches are given and every point is made effective. The scenery and costumes are rich and artistically designed, adding much to the charm of the notable opera.

Grace Van Studdiford's personal success in the title role of Red Feather has been the feature of the week at the Hollis, and she has firmly established herself as a comic opera star here. Business has been large throughout the engagement. Cora Tracey as Louis Casavert was among the best liked in her excellently balanced company.

The Boston, great as it is, has had its capacity tested during four of the eight performances of the engagement of Andrew Mack, and his fortnight with The Way to Kenmare will close the largest gross attendance that he has ever had in this city.

At the Majestic there is a continuation of the same interest which has been manifested ever since the opening of the run of The Shepherd King with Wright Lorimer as star.

When Knighthood Was in Flower is an interesting revival for the stock company at the Castle Square. Its presentation is effective in nearly every respect, and Miss Kemble again had an opportunity for the display of her versatility as the impetuous English princess. The long cast includes its full strength of the stock company.

On the Bowery proved a congenial offering for the clientele of the Bowdoin Square. An especially interesting feature of the production was the appearance of Thaddeus Gray as a newcomer to the company. Charles Miller also has a strong character.

A number of special nights are being arranged by the management of the Majestic to see *The Shepherd King*. Odd Fellows and Daughters of Rebekah were among the first to see the biblical play.

The Foster Comedy company opens its season at Union Hall, 3, with The Late Mr. Costello. F. H. Walls has succeeded George T. Richardson in taking charge of the dramatic department of the *Traveler*.

Mrs. John B. Schoeffel (Agnes Booth) has just

undergone a serious surgical operation on account of a cataract on her right eye. It was a success and she will soon be entirely well.

There was a hearing in court here last week of the suit brought by Kate de Becker against Charles Hawtrey on account of the closing of the tour of *A Message from Mars* last year. She came from England with her three children, and after a short tour the season closed. She now dues to recover salary for the rest of the season. Decision was reserved by Judge Hardy, who heard the case in the session without jury of the Superior Court.

One of the most interesting amateur performances in New England will be given in Attleboro next week, when Rev. W. B. Fritch, the widely advertised minister, who has just left the pulpit there, plays the melancholy Dane.

Lectures on Parsifal seem to be the thing, and Louis C. Elson of the *Advertiser*, is rising in popularity with H. E. Krehbiel, of New York, as a furnisher of an analysis of the theme.

JAY BENTON.

ST. LOUIS.
Helen Keller—Destruction of Forest Park—Closing Days of the Fair.

(Special to The Mirror.)

ST. LOUIS, Oct. 24.

"Only—days of the World's Fair" is the first editorial paragraph here nowadays in the leading newspaper of the town, and the blank space daily shows a lessened number. "See the Fair, now or never" is another of these effusions, alternated occasionally with "If you don't see it at the Fair, it isn't on earth," etc. Much of this delayed but kindly admonishment is lost on the local contingent. The city people are simply not going in the day time, and at night they and all their country cousins make a scramble for the down-town theatres. Extra matinees are not sufficient to accommodate the rushes and not much discrimination seems to be shown by the throngs. It will be interesting to observe how the theatre attendance shows up when the World's Fair pressure is off. The opinion is freely expressed that there will be no appreciable decadence in this relation. The Fair has given thousands of natives the money-spending fever, which, like other things long in coming, has broken out quite violently. The Fair itself, especially in all the hours between opening and sundown, is now at its best. At night there is a somewhat forbidding nip in the air and many of the Pike shows, especially the merry-go-rounds, water chutes and other country fair devices which occupy much too large a portion of the exhibition spaces, are feeling the effect of the autumn's invasion.

Helen Keller, the deaf and blind young lady, has been made much of during her stay. Many thought that she was thrice afflicted in that the sense of speech had also been denied her, but this, happily, she was able to refute by making an address to a large audience, many of whom were moved to tears by the pathetic aspect of the effort. Miss Sullivan, her devoted teacher, came in for much merited attention, and learned men like Alexander Graham Bell and others saw in Miss Keller's education decided gain for the science of pedagogics.

Many important lectures, illustrated with lanterns, are being given in the Government and other buildings and in this way the educational possibilities of the Fair to the masses are in a measure conserved. But the big question now up is the restoration of Forest Park. Over 600 acres of the finest woodland ever found in a city having been utterly destroyed, the street car octopus having laid rails all over it, hills having been leveled and lakes filled, how can that "park" be doubly restored; that is, as a park and to the people? The tens of thousands of 200-year-old trees can never be restored. With much money—not in sight—and great care, the wreckage of the Fair might be removed in several years, but the Fair having proved too big for the masses it is but natural for them now to say that the park was too big formerly and its original limits ought not to be restored, etc.

The street car companies have seized this opportunity. They want their tracks to stay where they are. The restoration bond given by the World's Fair to the city is in a dubious way and the chances are that the people of the city of St. Louis have still to pay the heaviest part of their World's Fair debt in the irrevocable loss of the finest natural park that ever graced an American city.

Ben Hur put on extra matinees last week. Gen. Lew Wallace, the author of the book, now in his eightieth year, was unable to come to St. Louis at the invitation of the local tribe of Ben Hur.

Wilton Lackaye ended his Century engagement in The Pit last night, giving eight night performances and several extra matinees. On second thoughts the local writers did not think so well of the play, many agreeing that Lackaye was temperamentally unsuited to the Jadwin part. Maxine Elliott gives us a little Clyde Fitch this week. Miss Elliott began to-night to a good house in Her Own Way. Nat C. Goodwin follows with *The Usurper*.

The thirteenth week of Blanche Bates in The Darling of the Gods is on at the Imperial, with not a whit of superstition as to the good fortune still in store for the actress or the piece.

The Hanlons, who just finished a phenomenal week at the Grand, gave out last Saturday that over 4,000,000 people had seen their Superba since it was first put on the road by them years ago. Superba got a big boost here despite the high frequency of its visits. Now we have the Royal Lilliputians, another "little folks" bill that started off well last night. They call it Dreamland, and it is new throughout, spick and span, in fact, and good to look upon. James E. Rosen, Louis Marke, George Laible, Annie Nelson, Martha Wels, Jennie Lamont, Mary Baker, Bush and Gordon, and Charles P. Johnson (not our eminent criminal lawyer by that name) are in the cast. The piece went well last night. A look at the house to-night gave the promise for the rest of the engagement.

Tilly Olson, the feminine counterpart to Ole Olsen and Von Jonson, is at Haylin's. Gertrude Swiggott is the title part and gets a deal of dialect fun out of it. Haylin's always does well when it departs from the blood-and-thunder melodrama that seems to infest the place.

The Child Wife, heavily and burly billed, is at Crawford's. Prominent in the company are Daily Kemper and Robert D. Caine. Mr. Caine's home is in this city. The piece is bound to please the Crawford patronage. The Crawford management is anxiously awaiting the day when Locust Street will be cut through the Colliseum, the destruction of which stately and useful pile has been decreed in order to put up the Carnegie Public Library. Music Hall will also be torn down, thus depriving St. Louis of a big theatre and a bigger convention gathering place at one fell swoop.

Sudermann's Das Glueck im Winkel was played last night for the Germans in St. Louis, of whom there are yet several, by the Heinemann-Welbers at the Olympic Theatre. Leona Bergere, Rudolph Horsky, and Herr Welb had choice parts in the big cast, and the atmosphere of Herr Sudermann was artistically maintained throughout the performance. There is a steadiness and dignity, a scholarship and ability about these German performances that prove a perennial delight to all who are able to follow the dialogue.

The Boer War as a road show has attracted the attention of several managers. William A. Brady has been in town looking over the big World's Fair spectacle. Brady gave out that he had an option on the show and would very likely take it first next season.

Herr Aage Toxen-Worm, Belasco's local representative for Blanche Bates, is to be succeeded by Maurice Kirby. The latter was in advance of Marie Cahill last season. Kirby is to take charge at once. Herr Aage Toxen-Worm is to manage the American tour of Madame Rejane under Liebler and Company. Madame is booked to appear in St. Louis the third week of December at the same time that Mrs. Patrick Campbell comes to us. How shall stand this double company of distinguished tragediennes et comediettes remains to be seen. Madame Rejane comes to

PERCY PLUNKETT.



The above is a likeness of Percy Plunkett, who will soon make his debut in vaudeville in his

MORE LAURELS FOR THE "KILTIES":

The "KILTIES" BAND of BELLEVILLE, CANADA

NOW TOURING EUROPE

The Conquering "Kilties" in London.

LONDON PELICAN—"The Kilties have come, have been seen and heard, and, judging by the applause which welcomed them at the Albert Hall, have conquered."

THE TIMES—"It may be said at once that the Kilties had no difficulty in arousing great enthusiasm."

THE CHRONICLE—"The Kilties are very refreshing in a London that still groans under the rhythmic tyranny of the cake walk."

THE STANDARD—"Their playing is finished, and they certainly possess more elasticity than some of the visiting bands from abroad."

DAILY MAIL—"The performance was an undoubted success. Encores were continually demanded and generously granted."

MORNING LEADER—"The entertainment, which was greeted with enthusiasm from start to last, was varied by fine choral singing and good dancing."

THE REFEREE—"It is a fine band—full-toned and well balanced."

DAILY TELEGRAPH—"Applause of an enthusiastic nature was the rule throughout the evening and the 'Kilties' won many admirers."

MORNING POST—"The body of tone is excellent, and the quality of the wood wind is especially round, the usual harshness of the reeds of a military band being entirely absent."

ROYAL COMMAND CONCERT AT BALMORAL CASTLE SEPTEMBER 27

THE KING said: "Never have I enjoyed a band concert so much in all my life."

For information regarding the American tour to follow, please write to home office, Belleville, Canada. Any information as to organization making our title, booking on our reputation, and using our trade mark, please send to home office, Belleville, Canada, and be rewarded.

GEORGE W. GRIFFITH, Owner. T. P. J. POWER, Director of "Kilties" Tours.

THE "KILTIES" ARE COMIN'

certainly the wrong house for this attraction. Earl of Pawtucket follows Nov. 14, two weeks. The Girard has a good card this week in The Beauty Doctor, with Henrietta Lee in the title-role. It is a costly production, with a large company in interesting specialties and attractive musical novelties that appeal to the masses. Opening large and an assured success. Bookings are Errol Dunbar in Sherlock Holmes, Oct. 31; Captain Barrington, with William Bramwell, Nov. 7; Happy Hooligan, Nov. 14.

Shadows of a Great City, in spite of the many weeks played in this city, is a big success at the Grand Opera House, and is received with great applause by crowded houses. The Volunteer Organist comes Oct. 31; Girls Will Be Girls, Nov. 7; Billy Van, in The Errand Boy, 14.

The Fortune Teller, with Elsie Janis and the original costly production, is this week's programme at the Park Theatre, nicely rendered, clever cast and well trained chorus. Opening large and prospects of a successful tour. Florence Bindley comes Oct. 31; Thomas E. Shea, Nov. 7.

At the National Theatre Wedded and Parted attracts fair attention and pleases. Rachel Goldstein, with Louise Beaton, comes week Oct. 31.

Hart's New Theatre, Kensington, offers their patrons The Stain of Guilt this week, a melodramatic gusher, with good drawing powers. A Child of the Slums Oct. 31; Child Slave of New York, with a large company, opened to-night at the People's Theatre for a week's stay to good patronage. The Fatal Wedding Oct. 31.

Why Women Sin, with Virginia Thornton, Frank Holland and excellent support, is at Blaney's Arch Street Theatre this week, opening to good patronage. Two Little Sailor Boys follow Oct. 31.

After seeing the many trashy plays offered at the popular-priced houses, it is really a pleasure to witness the Forepaugh Theatre Stock company present Francesca da Rimini, with a cast and stage equipment that would do credit to any \$1.50 theatre. George W. Barbier, Arthur Maitland, Edwin Middleton, Caroline Franklin are worthy of special mention. Patronage deservedly large. Why They Parted Oct. 31.

Darcy and Speck's Stock company at the Standard Theatre are doing The Great Temptation, with George Arvine and Mattie Choate in the leading roles, and they are attracting fair business. Ten Nights in a Bar Room Oct. 31.

Saake's German Dramatic Stock company at the Bijou Theatre is attracting fair patronage. The House of the Major and Clemenceau Case the repertoire.

Dumont's Minstrels at the Eleventh Street Opera House have a new burlesque, Crazy for Trading Stamps, with extra laughs for trading stamps. Business large.

Gailey Theatre (late Star) remains closed. The season of the Boston Symphony Orchestra in this city opens at the Academy of Music Oct. 31 and Nov. 2. S. FERNBERGER.

PITTSBURGH.

Melodrama and Musical Comedy Find Favor

—Theatre Notes.

(Special to The Mirror.)

PITTSBURGH, Oct. 24.

At the Empire to-night A Girl of the Streets is the offering, and an audience of good size was present. This is the first time this melodrama has been seen in this city. Lillian Mortimer heads an adequate company. For next week Thou Shalt Not Kill.

The Awakening of Mr. Pipp drew an audience which filled the Duquesne Theatre to-night. The musical comedy seemed to be keenly enjoyed, and Charley Grapewin and his good supporting company were received with favor. King Dodo is next week's underline.

One of the Bijou's annual bookings is Miss, which always pleases the clientele of this commodious playhouse, and to-day's large audiences gave it a cordial welcome. Nellie McHenry still plays the title-role. The White Tigress of Japan next.

The Avenue presented a double bill to-day, a one-act comedy, It Takes a Thief, and Dr. Jekyll and Mr. Hyde. William Courtney, Charles Wynn, and Emma Dunn were seen in the first named play, while Frederick Paulding and nearly all of the members of the Harry Davis Stock company gave a splendid performance of the other play. Mr. Paulding acting the title part commendably. A Night Off will be presented next week.

Cecilia Loftus in The Serio-Comic Governess is at the Nixon this week. A Little of Everything, with Peter F. Daley and Fay Templeton, follows next week.

One of the foremost orchestral leaders in this city is William A. Staley, of the Duquesne Theatre, who gained more prominence last week by his being called upon, without notice, to direct the large company presenting Paris By Night at this house as well as his splendid orchestra. This was due to Robert W. Edwards, musical director of the company, suddenly vacating his position after Monday's performance.

The new drop curtain of the Alvin is nearly completed and is very handsome; Thomas Moses is the artist.

Stage Directors J. C. Huffman and George Lask, of the Harry Davis Stock company and the Harry Davis Travesty company, respectively, are now in New York city completing their arrangements for the opening simultaneously of these companies on Nov. 7 at the Alvin and Avenue.

Mabel Hite has been engaged by Manager Harry Davis for his Travesty company for ingenue parts.

Madame Adelaide Herrmann and her company will be one of the attractions at the Empire next month. ALBERT S. L. HEWES.

BALTIMORE.

Excellent Business at All Theatres—Plans for the Musical Season.

(Special to The Mirror.)

BALTIMORE, Oct. 24.

Lawrence D'Orsay made a successful appearance at Ford's Grand Opera House this evening in The Earl of Pawtucket. The company includes Herbert Fortier, Charles W. Stokes, Ernest Elton, Stoker Sullivan, S. S. Wiltsie, Frederick Hawthorne, Harry Freeze, Ernest Joy, Peyton Murphy, Harry B. Hall, Jane Peyton, Florence Robinson, Elizabeth Forbes and others. Next, The County Chairman.

Lulu Glaser opened her engagement to-night at the Academy of Music in her new opera, A

Macbeth Princess. Miss Glaser as Mary Tudor made a successful appearance and won the approval of the large audience. Miss Glaser is strongly supported. Viola Allen will follow in Twelfth Night.

Why Smith Left Home is the play presented by the De Witt Stock company at Chase's Theatre. The next bill will be A Fair Rebel. At the Auditorium the musical comedy The Errand Boy is given, with Billy Van in the title role, assisted by a large company of singers, dancers and comedians. Next week, The Elinore Sisters in Mrs. Delaney of Newport.

The Fatal Wedding entertains the patrons of the Holliday Street Theatre. Oct. 31, Shadows of a Great City.

The stirring drama Thou Shalt Not Kill is presented at Blaney's. Oct. 31, The Wayward Son.

Manager Kernan has introduced the Actors' Fund stamp system regarding the admission of professionals at his theatres.

The directors of the Empire Circuit, which operates twenty burlesque theatres, held their quarterly meeting at the Hotel Rennert last week. The Empire is one of three circuits, the others being the Eastern and the Traveling Managers' Circuit. George W. Rife, of this city, stated that Baltimore, once considered one of the worst theatrical cities in the country, now ranks among the best. All offerings except those of a continuous character are being well received.

Those in attendance at the meeting were: James J. Butler, president, of St. Louis; John H. Whalen, of Louisville; Henry Williams, of Pittsburgh; Drew and Campbell, of Cleveland; James E. Hennessey, of Cincinnati; James L. Kernan and George W. Rife, of Baltimore.

Director Randolph, of the Peabody Conservatory of Music, has made final arrangements for the Peabody concert season. The list is considered a remarkably strong one. Five singers, three violinists, one cellist, one organist and eight pianists are included in the announcement. Alexander Guilmant, the organist, will appear here early in the season, giving the inaugural recital on the new Peabody organ, which has just been completed. The pianists include Josef Hoffman, and the singers are Mr. and Mrs. Charles Rabold, now of New York, but formerly among the leading vocalists in Baltimore; David Baxter, the well-known English baritone; Kelly Cole, an American tenor who has been many years in Europe, and Etta de Montjau, also an American—a native of New Orleans—who has achieved success in grand opera in Europe. HAROLD RUTLEDGE.

WASHINGTON.

Viola Allen and Blanche Walsh Appear

Melodramas Popular.

(Special to The Mirror.)

WASHINGTON, Oct. 24.

Viola Allen's production of Twelfth Night is an important event of to-night's opening at the New National Theatre. Miss Allen appears to distinct advantage and excellence in the dual portrayals of Queen Hermiene and Perdita. The supporting company is legitimately strong. On several nights, during the engagement, blocks of seats will be occupied by students of advanced schools and colleges, who have taken up Shakespeare as a study. Annie Russell opens next Monday in Brother Jacques.

At the Columbia Theatre Blanche Walsh appears for the first time here as Masiola in Resurrection. A large and very interested audience attended. Lawrence D'Orsay, in The Earl of Pawtucket, follows.

O. J. Ashman and Bayone Whipple head an excellent company, presenting Ninety and Nine at the Lafayette Square Opera House, whose well established reputation of always a crowded attendance is verified by the assemblage to-night. Al. Leech and the Three Rosebuds, in Girls Will Be Girls, comes next.

The White Tigress of Japan packs the Academy of Music. Fanny McIntyre, in the title-role, gives a strong performance. No Wedding Bells for Her is next week's announcement.

The Kneisel Quartette's five Friday afternoon concerts commence at the Hotel Raleigh, Oct. 28.

Francis Wilson and family spent last week sightseeing here. JOHN T. WARDE.

CINCINNATI.

Mother Goose—English and German Stock Companies—Other Attractions.

(Special to The Mirror.)

CINCINNATI, Oct. 24.

Mother Goose began the second and last week of its engagement at the Grand to-night. The ample stage room of this house gives full play for the heavy settings and the numerous cast. Joe Cawthorne's racy interpretation of the title-role is easily the feature of the performance. Louis Mann follows in The Second Fiddle.

Cumberland, '61 had its first presentation in this city yesterday at the hands of the Forepaugh Stock company. The play was handsomely mounted and well acted, and may be recorded as another success for this clever organization. William C. Carr, the new comedian of the company, made his initial appearance yesterday. Soldiers of Fortune is to follow.

My Wife's Family, a new farce-comedy, is this week's bill at the Walnut. Hal Stephens and Harry Linton play the principal roles.

The German Theatre company yesterday presented Das Letzte Wort, familiar under its English title, The Last Word. The occasion was not notable as being the first appearance of the season of Clairette Clair, the company's leading woman.

Alone in the World, Hal Reid's latest play, is at the Lyceum.

The Smart Set is at Heuck's. Prominent among the large company are S. H. Dudley, John Bailey, Marion Smart, Lawrence Chenault, C. B. Foster, and Mlle. Hopkins. H. A. SUTTON.

AMONG THE DRAMATISTS.

Edward Morton, author of the book of San Toy, is collaborating with Maurice Odonneau in a new musical piece in three acts. The music will be by Ivan Caryll.

Granville Barker and Edward Rose are collaborating in a dramatization of Arthur Pater's novel, The King's Agent.

Frederick Backus has contracted with W. W. Taylor to write a pastoral comedy drama in four acts, to be produced after the elections.

THE LONDON STAGE.

Pinero's Mistake—The Wife Without a Smile Condemned—The Shocking of Mr. Stead.

(Special Correspondence of The Mirror.)

MIRROR BUREAU,
TRAFALGAR HOUSE, GRIMSTREET, LEICESTER
SQUARE, W. C.

LONDON, Oct. 15.

We have been waiting a long while for a new play by Arthur Wing Pinero. On Wednesday night Charles Frohman and Arthur Chudleigh "presented" it at Wyndham's, and a wholesale rumpus it has caused.

"He doth give us bold advertisement" says the Bard of Avon, but the advertisement that Pinero has given himself is like certain "business" in the piece—of the very boldest. On the night of the performance, although there were yells of laughter at this "business," the laughers ever and anon broke off and gazed at each other as though they were rather ashamed of having laughed. Between the acts and after the play certain critics furiously endeavored to extract each other's opinion in advance to see if it squared with their own, so that they might (as it were) "square the average." Noting this anxiety on the part of my critical brethren I began to wager with myself that many of the critics would be too timorous to denounce what I take to be the gravest mistake Pinero has ever made in his life. For lo, this time he—our leading living dramatist—has stooped to the lowest level of Palais Royal caricanism. Thereby he gives the always alert enemies of the stage fresh occasion for denunciation. As to the idea complained of, and now filling the public prints and ditto places with unpleasant argument, although Pinero has denied (and that strenuously) any unclean motive, I can only say of the complained-of episode as he said of the jokes of one of his best comedy characters, it has "either no meaning or two."

The play is called A Wife Without a Smile, and is described as "a comedy in disguise." Those of us who love our 'Pinny' (and you know what an admirer I am both of him and his work) rejoice to see him for a while relinquish his plays concerning speckled heroines and men who make them speckled. Strong as Pinero has been for the most part in these dramas, from The Second Mrs. Tanqueray down to Letty, we were all anxious for him to give us another taste of the delightful comedy manner which he showed in The Magistrate, The School Mistress, The Cabinet Minister, The Amazons, and Dandy Dick. Therefore, when he himself told me some time ago of his resolve to return to the paths of Pineroian comedy, my playgoing heart leapt with joy. Now The Wife Without a Smile possesses much character drawing and much dialogue in our playwriting topweight's liveliest manner, and although every character is destitute of sympathy yet the central idea of Pinero's latest is distinctly funny. Still, when you come to regard the work seriously for a moment you are startled to find that the basis is really painful.

The story shows how one, Rippingill, a retired Government official, aged forty-four, has just married his second wife, after having divorced his first, who is needlessly described, for the sake of a joke that follows, as having been concerned with five correspondents. The new Mrs. Rippingill is a very young woman, possessing more beauty than brains. Rippingill, who is one of those unmitigated bores, a practical joker, does not much mind his wife's lack of intellectuality—in fact, that is a thing he wouldn't miss—but he is much chagrined to find that even his wildest practical jokes and his extensive purchases of the latest toys fail to raise the slightest shadow of a shade of a smile upon his wife's pretty but soulless face. While conferring dolefully with a dashing widow friend and a portentous not to say Podsnapping bore named Pullenger—as to the ways and the means to be adapted for the awaking of some such sense of humor as he claims for himself—a chance remark of Pullenger reminds Rippingill that when he divorced his first wife he forgot to have his decree, nisi, made absolute! Therefore his second wife is not his wife at all! Though a little taken aback at this discovery, presently he hails the matter with thankfulness, as it will (according to Pullenger) afford him the chance to give his wife a shock; also, he thinks, that though she will be upset for a while, when all is put right, then she will really smile.

In a very cleverly written scene the three conspirators break the news to Mrs. Rippingill, when, lo! on finding that she is not a properly married woman, instead of being shocked and melted to tears, she bursts into a smile, nay a laugh, as extensive as was the smile of Dickens' Mrs. Fezziwig!

Now comes the point complained of. The principal practical joke practiced by Rippingill is the boring of a hole in the ceiling of a room above, which is occupied by a couple of guests—namely, newly-married Journalist and his bride on their honeymoon. This pair are continually going upstairs on the pretense of reviewing books. Rippingill, with the humor of a Hooligan, declares that their "reviewing" consists of spooning on the couch, and through the hole he has bored he attaches a piece of string to the couch and to the string he fastens a large punch doll. Whenever the honeymooners go upstairs this puppet begins to dance furiously. Nice idea isn't it? Wholesome. What?

Now it so happens that when Mrs. Rippingill bursts into such volcanic hilarity on finding herself free, she at once runs out and presently the doll begins to dance again. Rippingill in the midst of the stagger his wife's unlooked-for laughter has given him, is for a moment soothed to find his joke working so successfully again. He finds, however, that the honeymooning couple are at his elbow, and on asking who are upstairs he is told that his ex-wife is sitting on the sofa with a young artist ass who has been hanging about the house. Collapse of Rippingill!

I feel that I must apologize for having described this offensive play in such detail, for I fear that, like myself, MIRROR readers will exclaim with Shakespeare: "Give me an ounce of Claret, good apothecary, to sweeten my imagination." But I must perform describe the play that you may know the reason for my denunciation. As to the rest of the piece I have only to say that when Mrs. Rippingill and the young ass next appear, they announce their resolve to be married, and that Rippingill is persuaded by his bore friend to propose to the young widow, who accepts him on the spot.

The Ass and the ex-Mrs. R., however, soon quarrel and part, whereupon she arranges to rout the dashing widow and comes back to her

AT THE THEATRES

To be reviewed next week:

GRANNY	Lyceum.
THE CINGALEE	Daly's.
GERMAN REPERTOIRE	Irving Place.
FRENCH REPERTOIRE	American.
THE MISSOURIANS	Metropolis.

Knickerbocker Romeo and Juliet.

Play by William Shakespeare. Revived Oct. 17.

Chorus	W. H. Crompton
Escalus	Frank Kingdon
Paris	Sydney C. Mather
Montague	Malcolm Bradley
Capulet	William Harris
Romeo	E. H. Sothern
Mercutio	G. Harrison Hunter
Benvolio	Norman Taft
Tybalt	T. L. Coleman
Friar Laurence	W. H. Crompton
Balthasar	Robert S. Gill
Sampson	Morgan Wallace
Gregory	Gilbert Douglas
Peter	Rowland Buckstone
Abraham	Edson R. Miles
An Apothecary	Malcolm Bradfield
An Officer	Percy Smith
Lad Montague	Dora Mitchell
Lady Capulet	Mrs. Woodward
Juliet	Julia Marlowe
Nurse to Juliet	Mrs. Sol Smith
Page to Paris	Katherine Wilson

E. H. Sothern and Julia Marlowe, joined together at last in artistic partnership and supported by a large and very capable company, began a limited engagement at the Knickerbocker Theatre last Monday night with a performance of Romeo and Juliet, in which tragedy they will continue to appear until the end of the present week. Their next offering will be Much Ado about Nothing. To welcome the two highly esteemed players there was assembled in the theatre as intellectual and as distinguished an audience as the town can boast. Well may Mr. Sothern and Miss Marlowe feel gratified over the sincere interest that their undertaking aroused, and honestly proud may they be over the evidences of admiration that their efforts called forth.

The production of Romeo and Juliet, taken as a whole, was, despite any quibbles that may be made in regard to matters of small detail, one of the very best and most intelligent productions of a Shakespeare play that the local stage has known in recent seasons. The arrangement of the play itself, with reference to the changes of scene and the cuts, was admirable inasmuch as none of the beauty of the tale was lost and there were left no gaps to be filled in from memory of the text. The mounting was very handsome and not a single part was badly played.

The poetic glamour of the tragedy was finely maintained by the acting of the principals and by the stage management. Though perhaps not a great production of Romeo and Juliet, the present is a production calculated to please the majority, to increase the interest of present-day playgoers in the works of Shakespeare and to onead but little those students of Shakespeare to whom every production of a Shakespeare play is more or less an offense.

Miss Marlowe's Juliet is well known to the New York public, but much as her impersonation has been admired in the past her present portrayal is worthy of new enthusiasm, greater than ever before. Despite the efforts of her managers to reduce this fine actress to the sphere of the picture book drama, Miss Marlowe has kept intact the splendid artistic spirit that she evidenced in earlier years. Perhaps the gladness of release from the trivial plays into which commerce forced her during late seasons had something to do with the radiance of her new Juliet, but whatever the cause the effect was wholly charming. Her elocution calls for the use of the carefully hoarded word perfect—without the customary "well nigh" or "nearly"—her appearance tempts one to extravagance of description, so beautiful and so patrician she was, and beyond all she was human—the most human Juliet of the local, present-day stage.

Mr. Sothern's Romeo must take second place, not only because the role is at best but the reverse of the medal upon which Juliet's head is glorified, but also because Mr. Sothern did not invest the character with nearly all the charm for which there is opportunity. His Romeo was in intellectual rather than emotional. The moody, sensitive, scholarly man that the actor presented would scarcely have entered into the hot-blooded enterprise of love that forms the foundation of the play. Handsome enough was Mr. Sothern in the trappings of the character and graceful and distinguished was he in bearing and manner, but his passion was as the warm, red glow of the background rather than the fierce leaping flames of the forest fire.

W. H. Crompton gave a dignified and altogether admirable performance as Friar Laurence. G. Harrison Hunter was an excellent Mercutio, and he delivered the Queen Mab speech with delightful spirit. Rowland Buckstone's portrayal of Peter was a capital piece of rich, ripe, broad comedy work. T. L. Coleman was an excellent Tybalt. Mrs. Sol Smith again played the Nurse in the splendid humorous fashion that marked her former appearances in the part on the local stage. Others in the cast deserving especial commendation were Malcolm Bradley as the Apothecary, Sydney C. Mather as Paris, and Norman Hackett as Benvolio.

Irving Place—Eye for Eye.

Drama in four acts by Paul Lindau. Produced Oct. 18.

Friedrichs	Otto Ottbert
Baron von Schweppenhausen	Heinrich Marlow
Hans von Steinbach-Eichstett	Fritz Lehnke
Honstorff	Jacques Horth
Dr. Pfeutzschitz	Eugen Hohenwarth
Gottlieb Kupper	August Meyer-Eigen
Mrs. Minna Bremer	Elisabeth Arlans
Clara	Agnes Duhren
Mrs. Jenny Preetz	Georgine v. J. Nuendorff
Alfred	Richard Schlaghamer
Charlotte, known as Lola Lott	Teddy Lott
Ella Breske	Hedwig v. Ostermann
Lulie	Marie Reichardt
Whilhelm	Margarete Russ
Franz	Jacques Lucian
A Waiter	Hermann Gerold
Adolf Neuendorff	Adolf Neuendorff

Eye for Eye, a drama in four acts, by Paul Lindau, was presented for the first time in America at the Irving Place Theatre last Tuesday night. The play deals with a question alive in Germany, but, fortunately for us, never arising in this country. This question concerns the enforcement of an article in the code of honor established by the Kaiser's army and made to apply to the case of a civilian. Around this nucleus Herr Lindau has built an absorbing play. The comic relief, however, while good enough in itself, at times makes one impatient, because it is little more than padding, and only impedes the development of the plot. The serious theme is skilfully handled. The denouement, which fills one with horror at the helplessness of the victim of the arbitrary code, to which he himself has subscribed, is inevitable. It grows out of the situations and is not merely grafted upon them.

The plot of the drama is this: Lola Lott, a dancer at the Olympia Theatre in Berlin, maintains an establishment over which her mother, Mrs. Preetz, presides as general factotum. The mother is a woman of the people, garrulous, blunt and very good hearted. She sees nothing wrong in the attentions paid to her daughter by wealthy admirers, among whom one Honstorff occupies the first place. Honstorff brings with him to Lola's apartments a friend of his, Friedrichs, a wealthy manufacturer and an officer in the reserves. The two men meet there Lola's friend, Clara Bremer, the daughter of a widow, once wealthy but now extremely poor. To relieve her family from its pressing need Clara has engaged herself to Gottlieb Kupper, a cripple, the private secretary of Friedrichs. Close association with him has convinced her that she can never be happy with him. She is desperate. She wants to enjoy life as Lola does. So she accepts the first chance that offers, an invitation from Friedrichs, who is much attracted by her to a midnight supper with him and some con-

vivial friends. Each is ignorant of Gottlieb's relationship to the other.

At this time there is considerable discussion about the case of an army officer who, at a café, while in his cups, insulted the sweetheart of a fencing master, and, when struck in the face by the angry lover, did not retaliate. Friedrichs, Honstorff, a retired colonel, Baron von Schweppenhausen, and a young captain meet at Friedrichs' house to talk over the officer's case. They decide that he must be ostracized, not because he insulted a woman, but because he did not instantly punish (death, under the circumstances, would not have been too severe a punishment) the man who struck him. Of course, it was out of the question that there should be a meeting between the two on the field of honor, because the fencing master was not the equal in rank of the officer.

Gottlieb first learns of Clara's intention to dine with his employer from a letter Friedrichs writes to Lola. The secretary begs Friedrichs to arrange matters so that Clara will not be present, but his entreaties are in vain. He has used as his principal argument that the girl is engaged to a friend of his, but he never even hints that he is the other party to the engagement. His efforts to dissuade Clara from going are equally vain.

The night of the dinner Gottlieb comes to the restaurant and makes another appeal to Friedrichs to keep Clara away. Now he discloses his true relation to the girl, but it is too late. The social conventions will not allow Friedrichs to stop the dinner, not even for Gottlieb, who is both foster-brother and secretary. The party gathers, all is jollity and good cheer, when Gottlieb rushes in and strikes his employer in the face. Naturally, Friedrichs hesitates to strike a cripple. That moment of hesitation undoes him. He, too, must go the way of the officer, one of whose judges he had been.

The play was very well acted. Otto Ottbert as Friedrichs had one of the bon vivant parts, in which he is so successful. Agnes Duhren, who had not been seen here before, played Clara naturally, without any heroics. She gained her effects by a quiet intensity that struck home. In her methods she reminds one of Hedwig Louge. Heinrich Marlow's Baron von Schweppenhausen was an admirable character sketch, correct in its minutest details. August Meyer-Eigen was excellent as Gottlieb. Margarete Russ did a servant's part amusingly. Georgine von Neuendorff made the comedy hit of the evening as Mrs. Preetz.

URIEL ACOSTA.

The chief interest of the revival of Uriel Acosta at the Irving Place Theatre last Friday night lay in the first appearance of two new members of the company in the leading roles. Max Freiburg gave an excellent performance as Uriel. He played the part robustly, using the old-fashioned method of displaying strong emotion by outward manifestations, and not through suggestion in the modern style. He is hampered by his voice, which, when raised to a certain not particularly high key in a rather limited register, is not elastic enough to fulfil the demands made upon it. The result is a certain monotony. His quieter moments were his best, for then he had no difficulty in molding his voice as he pleased.

Margarete Rühmkorf as Judith appealed to the head more than to the heart. Her acting was admirable as far as dramatic technique is concerned, but it was more or less cold. She denoted the maidenly attributes of the character successfully, a difficult feat, one would think, for an actress who can play so widely different a part as Mary Stuart and play it well, too. Franz Kierschner missed none of the points in the grateful role of De Silva. Max Hänsler played Manasse carefully, but without inspiration. Richard Schlaghamer was an adequate Ben Jochai. August Meyer-Eigen was a good, if somewhat conventional, Ben Akiba.

American—French Repertoire.

Ruy Blas, by Victor Hugo, revived Oct. 19. La Boule, by Meilliac and Halévy, revived Oct. 22. The play selected by F. Cazelles for Wednesday last was Victor Hugo's Ruy Blas. It was given by the following cast:

Ruy Blas	M. Charny
Don Salluste de Bazan	M. Raymond
Don Caesar de Bazan	M. Dulac
Don Guatan	M. Perrin
Le Comte de Camporeal	M. Cosset
Le Marquis de Santa Cruz	M. Rose
Le Marquis del Busto	M. Maser
Don Manuel Arias	M. Beaufort
Le Comte d'Albe	M. Vallee
Le Marquis de Priege	M. Desplas
Don Uliba	M. Chaisais
Dovadonga	M. Petibon
Gudiel	M. Doran
Un Laquais	M. Joubert
Un Alde	M. Dane
Un Huissier	M. Perez
Un Alguazil	M. Lemoine
La Reine	M. Lemoine
La Duchesse d'Albriguerque	Madame C. Armand
Casilda	Madame d'Hamy
Una Dueña	Madame Costard
Un Page	Madame Schuller

This is not the time in dramatic history to discuss the romantic fustian of this maelstrom of melodrama. It has been done in New York many times since it was first produced in France in 1838, when, with Hernani, it lifted the curtain on a new epoch of stage history. It was given at the old Bowery Theatre the second week of August, 1865. Some of the stars who have glimmered or glittered in the glow of its incandescent lines have been Mortimer Murdoch (1868), Charles Fechter and Carlotta Leclercq (1870), Edwin Booth at Tripler Hall (1886), Charles Leclercq at the Grand Opera House (1873), Coquelin and Jane Hading at Palmer's Theatre (1889), Edward Vroom (1893), Alexander Salvini at the old Star Theatre (1894), and Monnet Sully at Abbey's Theatre (1894). Its first production here as an opera was at the Academy of Music, March 14, 1879.

The French players are tagging far behind the masters and will never reach halting distance; but the earnestness of their panting efforts deserve serious consideration. Coming immediately upon the heels of marvelous Tartuffe, the ranting lines of Hugo's impossible situations and characters sounded as the paper bags naughty boys burst to frighten their little sisters.

As Ruy Blas M. Charny gave us his first interpretation this season. He was vigorous and terse, interpreting the high mindedness of the lackey's soul, but without the least of the subtlety of a minister. But Ruy Blas was only good, never clever, or he would not have allowed Don Salluste to master him in the later acts by so flimsy a trick. In the strong scene of the third act he won rounds of applause, but here, as in the killing of Don Salluste, he did more than enough with vocal efforts.

Those who remember Booth recall the rounds of applause won by the killing, the audience only laughing at the purposeless steel of M. Charny. If he had had a sense of humor he would have done better work several times and made his own dying less dull, but he would not have been the lackey. Ruy Blas is like Claude Melnotte in more things than loving above his station. As Don César de Bazan M. Dulac showed he was greater in comedy than the heroic he attempted in Le Bossu. Were he a great artist he would break away from the straight line pacing back and forth of the old formal stage management. He seemed straining to lift the part rather than living it. M. Raymond gave us the benefit of intelligent art in the sinister role of Don Salluste de Bazan. His work in the well known scene where he reminds Ruy Blas he is only a lackey was subtle and finely wrought. The art of the company in enunciation and diction has been so uniformly clear cut that M. Raymond's lack in this was an unexpected blemish. Mme. Arnaud's was a new face, and welcome. She played with dignity, yet sympathy, but made us sigh for the great artistes who have preceded her. Mme. Costard as the ingenue read her lines with the requisite pliancy, but more at the audience than at the characters they are addressed to. If one were to point out more faults in art it would not be taken as intended in a helpful way. Some artists only take flattery seriously. It is not a

fault limited to the French stage. There are others. The strange provincialism of France was indicated by the two actors who had to play black faced. In this country we are used to real people who are not colored, "but born that way." Those of the audience who have lived in America have seen the colored vote, and those stage artists who make up better even than the dyed-in-the-wool article. When these two actors come out, made up as they are in France with white still about the eyes they had kept open before their make-up mirrors, and neck still untouched, that they might not increase laundry bills, the audience shrieked with laughter, regardless of the ruined scenes. But one could not help by suggestions. As we said before, French actors are not the only ones who resent the one who sincerely wishes to help by suggestion.

The second selection made this week by M. Cazelles was that favorite farce, La Boule, by Meilliac and Halévy. It was given Saturday night with the following members of the company in the cast:

Patrel	M. Perrin
La Musardiere	M. Dane
Canrusot	M. Doran
Modeste	M. Maury
Pietro	M. Petibon
Marlineau	M. Beranger
Le Rognisseur	M. Cosset
Bronquin	M. Joubert
Prosper	M. Rose
Un Facteur de la Poste	M. Maser
Un Courteur	M. Desplas
Un Domestique	M. Chalais
Un Concierge	M. Desplas
Un Petit Groom	M. Henry
Alphonse	Madame Millières
Rosalie	Madame Murger
Ursule	Madame Schuller
Annuste	Madame Delanges
Nina	Madame Daspremont

THROW AWAY YOUR HAMMERS—THEY ARE USELESS

LEW

DOCKSTADER

AND HIS IMMENSE MINSTREL COMPANY
HAVE AGAIN BROKEN ALL RECORDS.

Three weeks at the Herald Square Theatre, Broadway, New York, to the greatest business since a cork was burnt to blacken a face.

In Three Weeks

\$81,684.00—THIRTY-ONE THOUSAND SIX HUNDRED AND EIGHTY-FOUR DOLLARS—\$81,684.00

That Is What The Public Thought Of It.

Every theatrical manager in New York showed his appreciation by attending not once, but twice and thrice. The critics were unanimous in declaring that it was the best minstrel performance ever seen anywhere. Even perennial dead-heads BOUGHT SEATS—which is the coronation of appreciation.

The Army of Fun commanded by
FIELD MARSHAL LEW DOCKSTADER

and his Staff Officers:

Brig. Gen'l Carroll Johnson and Neil O'Brien.
Maj. Gen'l John King, Bert Leighton and Frank Leighton.
Lieut. Cole. John Daly and Bert White.
Commissary Dept., Interlocutor William Hallett and 10 Privates.

Not a Russian in the bunch.

An Orchestra of Twenty, Captained by Carl Schilling. A Military Brass Band, Captained by M. J. Latham. A Bugle and Drum Corps, Captained by C. A. Rozelle. Chief Scout, Fred Beckman. Deploy Scout, Fred Stevenson. Paymaster, Commodore William G. Newman. In command of Construction Corps, Thos. Cunningham. Electrical Engineers, Lieuts. William Tryon and Frank Meldrum. Master of Ammunition Corps, W. C. Elliott. Chief of Aerial Service, Sergt. R. P. Lloyd.

LEW DOCKSTADER, Sole Owner.

Address all communications to **Heliosgraphist, CHARLES D. WILSON, Manager.**

Permanent Address 1432 BROADWAY, OR AS PER ROUTE.

ALICE, WHERE ART THOU?

Alice, Where Art Thou? which will begin its tour at Richmond, Va., on Nov. 7, is a satire on the New Jersey marriage laws, as well as those willful young persons who marry in haste only to repeat their haste, though not their marriage, in leisure.

Three young couples, deeply in love and marrying secretly to escape opposition of one kind and another, meet for the first time in the office of an Asbury Park Justice of the peace and find great difficulty in getting legally united, notwithstanding the fact that they have conformed to all the legal requirements. Marrying in a great hurry, after the vexing delay, it appears in Act II that they have all married the wrong persons, if the records and certificates, which are the only evidence at hand, are to be believed. The bridegrooms first discover the complication and promptly conclude to separate from their brides, two of them taking it tragically, while Alice's husband, a baron whom she has found leading the Blue Hungarian Band and playing "Alice, Where Art Thou?" at Delmonico's, greets his escape with joy. The brides are not going to be abandoned on their wedding night without protest, and, kept ignorant of the painful facts, are naturally excited, and, under the impulse of excitement, do strange things.

In the third act the complicated situation of men married to unexpected brides tests very severely the love which has led all six to the altar and the solution is one which only the Jersey laws could foresee.

The comedy could be played without music, but character songs, after the fashion of the French vaudeville plays and the Hoyt pieces, have been introduced to meet the existing demand. The piece consequently represents a new theatrical form, the Hoyt piece with the burlesque element eliminated and relying upon character drawing and the interest and suspense which comes of reality. If found to the taste of the Southerners it will undoubtedly please that large element of the New York public which prefers comic characters and a good story to any other form of theatrical entertainment. The author is H. J. W. Dam, whose Shop Girl success at the Gaely Theatre, London, was his first piece of the character and who has produced various plays, both light and serious, since that time.

MISS BARRYMORE IN SUNDAY.

Ethel Barrymore and her supporting company presented, for the first time in America, at the Lyceum Theatre in Rochester, N. Y., on last Thursday evening, Oct. 20. The cast was as follows:

Colonel Brinthonor	Bruce McRae
Arthur Brinthonor	Herbert Percy
Tom Oxley	Charles Harbury
Powder	Joseph Brennan
Davy	Harrison Aronoff
Lively	William Sammons
Jacky	Edgar Selwyn
Abbott	James Kearney
Mrs. Naresby	Virginia Buchanan
A Nun	Anita Rothe
Sunday	Ethel Barrymore

Miss Barrymore was received with much enthusiasm by the audience and was called before the curtain many times. The play, according to the local reviewers an ill constructed affair, is a mild attempt at reproducing the Western melodramas with which American theatregoers are familiar.

NEW PLANS FOR THE WINDSOR.

For the last eight years the Windsor Theatre, on the Bowery, has been devoted exclusively to Hebrew plays. Al H. Woods has recently leased it for a period of five years to present their combination plays. The first piece billed by its new management is Joe Welch in *The Peddler*. This is his final week in New York in this piece, as he begins rehearsals in two weeks of his new play, *The Business Man*, which will

be produced by Stair and Havlin. Charles F. Blaney's *More to Be Pitied Than Scorned* follows him at the Windsor Theatre. This is the first time in eight years a melodrama has been played at this theatre. All attractions will be booked by Stair and Havlin. Louis A. Menke, who has been well known for many years in press representation, will take charge of this end of the Windsor's business besides the New Star Theatre, Huber's Museum and the Sullivan, Harris and Woods attractions.

RANSOME TO RAISE HORSES.

John W. Ransome, who has just returned from Europe, where for the past eight months he has been playing with the Prince of Plzen, has decided to run a stud farm for the purpose of raising yearlings for racing purposes. Through Joseph F. Vion he has purchased the Miller farm, consisting of 120 acres, located at New Canaan, Conn. The spot is a noted one, having been occupied by the British during the Revolutionary War. It affords a view of the entire country for miles around. A noteworthy fact regarding this farm is that it has only changed hands but three times in the past four centuries. In future it will be known as the Ransome Stock Farm.

GOSSIP.

A son was born to Mr. and Mrs. C. H. Ross Kam at Sullivan, Ind., on Sept. 5.

Thomas L. Colman, who is playing the role of Tybalt in the Sothern-Marlowe production of Romeo and Juliet at the Knickerbocker Theatre, was accidentally cut over the left eye last Wednesday evening during his sword combat in the first act with G. Harrison Hunter, the Mercutio. The wound was dressed by a physician and Mr. Colman continued in the performance.

The will of Laura Joyce Bell, who died last May, was filed for probate in the Surrogate's office on Thursday. According to the will the estate is to be divided among members of the family.

Natalia Delgado, a Spanish dancer who has met with considerable success in America at the Fair and elsewhere, danced at the Carnegie Lyceum last week in a Spanish entertainment given by the Compania Dramatica Espanola. Part of the comedy, *Levantar los Muertos*, and the whole of *La Cuerda Flota* were also given.

Madame Mathilde Cottrell, of Henry W. Savage's forces, has been transferred to The Sultan of Sulou company for the season.

Isabel Irving has bought the American rights of Israel Zangwill's one-act comedy, entitled *Six Persons*, and will appear in it before going to London to play in *The Crisis*.

William T. Hodge, who plays Mr. Stubbins in Mrs. Wiggs of the Cabbage Patch, is the author of "Eighteen Miles from Home," a novel of rural life, which will be issued to-day. It is dedicated to the memory of James A. Hearne, in whose company Mr. Hodge played for many seasons.

Margaret Dale Owen has been engaged by Harry Corson Clarke as leading woman for his coming Eastern tour. This will be Miss Owen's third season with Mr. Clarke. Lawrence Wakefield will join the company after the election.

The Her Marriage Vow company closed its season on Oct. 29.

Edgar J. MacGregor, Jr., stage-manager of the Cecilia Loftus company, was married on Oct. 23 to Florence Worden, last season a member of E. H. Sothern's company. The ceremony took place in the rectory of St. Patrick's Cathedral, in the presence of a number of persons prominent in the dramatic profession. The Rev. Thomas Murphy was the officiating clergyman.

Mrs. Harry Truman Lyman, of Syracuse, has written *The Mirror*, a letter in which she praises the splendid discipline maintained by Manager Harry Hurtig during a fire last week that threatened the destruction of the Bastable Theatre.

The ushers, actors, and orchestra are all deserving of the highest praise, according to Mrs. Lyman, for the nerve they displayed in the face of great danger.

Hurtig and Seamon produced a new farce-comedy, called *Me, Him and I*, at the Griswold Opera House, Troy, N. Y., on Friday evening last, with Bickel, Watson, and Wrothe in the leading roles.

Bessie Abbott, who used to do an attractive specialty in vaudeville with her sister Jessie, made her debut in grand opera in Paris on Thursday evening last as Lakme, at the Opéra in Comique. She will sing Zulrune in *Don Juan* in November. Since her retirement from vaudeville Miss Abbott has spent several years with the best vocal teachers in Europe.

For Her Children's Sake closed in Birmingham, Ala., Oct. 22.

The Lew Fields' Stock company began rehearsals at the new Liberty Theatre last week. Among the principals are Marie Cahill, Lew Fields, Bessie Clayton, Harry Davenport, Julius Steger, Max Freeman, Billie Norton, Joseph Carroll, and Frank O'Neill, an Irish comedian from London.

John M. Hickey has signed a five years' contract with William Humphrey, whom he will star as Napoleon in *The Imperial Divorce*, by John Grosvenor Wilson and W. J. Humphrey. The tour will open Dec. 1. Mr. Hickey is also arranging to send Charles Dickson on a Southern and Western tour in *The Blindfold*.

Leon Victor has been secured by Sullivan, Harris and Wood as manager of *A Race for Life*. J. W. Pickens will be in advance. The play will open its season at Reading, Pa., Nov. 1.

Billy B. Van, after getting the piece in shape for four weeks on the road, will come to the Fourteenth Street Theatre Oct. 31, in his new musical comedy, *The Errand Boy*. A new idea in advertising will be an army of one thousand newsboys, who have been secured to parade the lower section of New York. They will be given a full outfit for a torchlight procession, which will be led by a band of music.

Cyril Scott has been secured by Thomas W. Riley to play leading with *The Money Makers*. It is in the contract that he is to be starred next year by Mr. Riley.

W. A. Brady states that there is no misunderstanding between Grace George and the management of *The Two Orphans*. If she leaves Dec. 1 it will be, as understood when she made the engagement, to begin rehearsals in her new play.

Al Phillips resigned from and closed with The White Tigress of Japan company last Saturday.

MUSIC NOTES.

Hans Barth, a boy pianist, gave a recital in Knabe Hall last Wednesday evening. He had the assistance of Ida Le Poer, soprano; Franz Listermann, cellist, and Max Duetzmann, pianist.

The French colony tendered the Republican Guard Band a luncheon at the Café Martin Wednesday on the eve of their departure. A miniature Statue of Liberty was presented to them.

Merva Vanderbilt made her debut as a professional soprano in the Berkeley Lyceum Theatre Thursday evening. Miss Vanderbilt was assisted by Albertus Shelley and Frederick W. Riesberg.

Marion Weed, the young American prima donna who is to share Kundry with Mme. Nordica and Olive Fremstad, arrived in New York last week.

Owing to the illness of Nina David the opening concert, advertised to take place in Carnegie Hall, has been postponed for a few days. Miss David was unable to sing in Washington Saturday evening.

The third concert by the Victor Herbert Orchestra in the Majestic Theatre Sunday evening, was well patronized. The soloists were Isabelle Bouton, soprano, and John Barnes Wells, tenor.

OBITUARY.

Max Gubka, a young violinist who had lately returned to America after ten years' study abroad, shot and killed himself in his home in this city on Oct. 21. He was considered a musician of great promise, and Nathan Franko, who was his friend, held high hopes for his future. The young man received news on the day of his death that he had been appointed first violinist of the Metropolitan Opera House orchestra, and it is believed that joy over the engagement unhinged his mind.

Hilda Tucker, who starred in a repertoire of plays with her own company last season, died at the home of her mother in Brooklyn, N. Y., from quick consumption. While on the road last Spring she contracted a severe cold, which developed into the malady that ended fatally. She was much admired by a large circle of friends in the profession. Her mother, a sister and two brothers survive her.

Maurice C. Pike, an old actor who began his career at the Bowery Theatre half a century ago and who was associated during his career with many famous players, died on Oct. 14 at Hart's Island, New York City, where he was serving a sentence of six months for vagrancy. His last appearance was in the role of Hugo in *The Darling of the Gods*, about a year ago. He was sixty-seven years of age.

Mrs. Frank Whittaker, widow of the noted circus animal of that name, and long the wardrobe woman of Buffalo Bill's Wild West Show, died at her home in the city on Oct. 12, of pneumonia, after an illness of two days. Her sister, living in New Jersey, upon being notified of Mrs. Whittaker's death, was immediately prostrated and died on the following day.

LEW DOCKSTADER'S MINSTRELS.

On Saturday evening last Lew Dockstader and his famous minstrel company finished an engagement of three weeks at the Herald Square Theatre in this city. When the last ticket was counted and the receipts were figured up, it was found that the total for the three weeks was \$31,684, which goes to prove that Mr. Dockstader and his organization met with emphatic appreciation during their stay. It is reported that even confirmed deadheads, when they saw the crowds rushing into the theatre, became curious and joined the merry throng of tick buyers. It must be easily believed that Mr. Dockstader is to know that the efforts he has made during his career to keep minstrelsy on a high plane have not been in vain. His monologue this year is better than ever, as his one special hobby is to keep his material up to the minute. Not a single event of rational or local interest escapes him, and he manages to see the humor side of every topic that is discussed from town to town. The ledger, given by New York to Dockstader's Minstrels should have the effect of booming business all through the season, so that when the Summer comes again Mr. Dockstader can look with immense satisfaction on the ledger that tells the tale of a successful year. The company is under the management of Charles D. Wilson, and besides the star-owner it includes several of the leading lights of the minstrel world.

GUS HILL TO INVADE AUSTRALIA.

Gus Hill has sent his big city *Happy Hooligan* (Al Dolson, mgr.) on a Southern and Western tour, which will end in San Francisco in June. The attraction will then be united with McFadden's Flats, and with a card of every fresh addition to the Hill's New York studio the double company will open in Sydney, Australia, early in July, presenting *Happy Hooligan*, *The Bargain Counter*, *McFadden's Flats*, *The Office Boy* and *Sinbad*, playing twenty-eight weeks in Australia and four weeks in Honolulu. Al Dolson will be the company manager; Walt M. Leslie, business manager, with seven assistants, and seventy-two people will complete the company, which will sail June 14 from San Francisco.

Smokers

Horsford's Acid Phosphate relieves depression, nervousness, wakefulness and other ill effects caused by excessive smoking, or indulgence in alcoholic stimulants.

THIS WEEK'S ATTRACTIONS.

Keith's Union Square.

Charles H. Bradshaw and Company, Howard and Bland, Marvelous Merrill, Bailey and Madison, Ed. F. Reynard, Hines and Remington, Matthews and Harris, Three Donals, Lotta Gladstone, Adamini and Taylor, Laura Millard, the Maginleys, the Brittons, Marshall and Lorraine, Dudley and Cheslyn, and the biograph.

Proctor's 125th Street.

The Cowboy and the Lady, with William Ingersoll and Beatrice Morgan in the leading roles. Olio: Carson and Willard, Loree Grimm, Deonzo Brothers, The Minstrel and the Maid, and moving pictures.

Proctor's Fifth Avenue.

The Master of Woodbarrow, with a cast including Edwin Arden, Gerald Griffin and Isabelle Eveson. Vaudeville: Sydney Grant, Max Smith Duo, Mills and Morris, Barto and Lafferty, George and May Woodward, Violet McCoy and motion pictures.

Proctor's Twenty-third Street.

Mabel McKinley, Wright Huntington and company, Thomas J. Ryan and Mary Richfield, Alf Grant, White and Simmons, Orville and Frank, Leon and Adeline, Ivy, Delmore and Ivy, Inness and Ryan, Viola Duval, Leonard Kane, and motion pictures.

Pastor's.

Bedini and Arthur, Raymond and Caverly, Cook and Sylvia, Edwin Latell, Prentiss Trio, William J. Tompkins, Forrest and Lawrence, Tapay Turvey Trio, Arnalita and Burke, Mons. Herbert, Frank Elmo, Ricton and the vitagraph.

Proctor's Fifty-eighth Street.

Vaudeville will be the attraction here for the next three weeks. This week's bill includes Rose Coghlan and Company, Mabel McKinley, Miss Norton and Paul Nicholson, Hayes and Healy, Stuart Barnes, Quigley Brothers, Rosa Naylor's tropical birds, Sparrow, and the motion pictures.

Circle.

Annie Irish, George Evans, Midgely and Carisle, Sisters Gash, Four Hunting, Mayme Remington and her "picks," Mr. and Mrs. Swickard, the vitagraph and the Magic Kettle, which is in its second and final week.

Hammerstein's Victoria.

Herrmann the Great, Six Musical Cuttya, James Thornton, Harry Gillott, Three Yescarrys, Eleanor Falk, Roberty Family (American debut), Green and Werner, John Zimmer, and the vitagraph.

Hurtig and Scamon's.

Mme. Adelaide Herrmann, Rose Stahl and Company, Delmore and Lee, Clifford and Burke, Basque Quartette, Three Westons, George H. Wood, Murphy and Francis and the pictures.

Yorkville.

Riccabono's horses, Dan McAvoy and his Fifth Avenue Girls, Haines and Vidocq, O'Brien and Buckley, Ritchie Duo, Rastus and Banks, Martini and Maximilian, Belleclaire Brothers, Aurie Dagwell, and the vitagraph.

LAST WEEK'S BILLS.

PROCTOR'S TWENTY-THIRD STREET.—Paul Spadoni, the famous juggler, and George Wilson, the equally famous minstrel, each entertained in his own capital way. Mr. Spadoni's feats are marvelous and Mr. Wilson's remarks are always timely and amusing. The Marco Twins were as grotesque as human beings can possibly be and won many laughs. The large "twin" is remarkably agile and the little fellow is brisk and lively. A third member of small stature helps a little toward the end of the act. Venet Atherton and company were seen in a new sketch called Where There's a Woman There's a Way, written by Harry Werner, who also played two parts in the sketch. The scene is laid in a New England village. An old seafaring man has advertised for a wife, and, replying to one of the letters received, has sent to the woman in question a picture of his nephew, who is a minister. She arrives, meets the minister, and a little complication ensues, which is eventually straightened out by the marriage of the seaman and the woman. The sketch was not intensely amusing and was poorly played. Raymond and Caverly made their entrance on a trolley car. The "prop" was well handled, and was good for a few laughs. They proceeded to amuse the audience with their jokes and parodies, winding up with their burlesque on opera. A big hit was scored by the Zarow Trio, very clever cyclists and unicyclists who keep things humming during their entire act. The dive over the footlights into the aisle by one of the comedians created something of a sensation. Dixon and Holmes gave a short scene from Shore Acres, and sang several songs in character, the whole making up an act that is quite pleasing. Marion Garrison's songs were encored, as she has a remarkably sweet and powerful voice. She is strongly advised to pay a little more attention to her enunciation. The Chadwick Trio presented Hank Hoover's Holiday, an old-fashioned "rube" sketch, which was a mixture of dialect, dancing, singing and comedy business. The trio consists of J. H. Chadwick, Ida Chadwick and Ida May, a vivacious child performer. The Kingstone Girls, with dancing and contortion feats; the Albertys, Maurice Hart, and the motion pictures were also in the bill.

PROCTOR'S FIFTH AVENUE.—Secret Service was given an excellent presentation. The leading role of Lewis Dumont, originated by the author, William Gillette, was admirably played by Edwin Arden, who was especially strong and convincing in the telegraph scene. Bessie Barriscale was plangent and amusing as Caroline Miford. Walter Thomas was easy and natural as Wilfred Varney. Charles Hallock was an uncompromising villain and threw his heart into his work. Isabelle Eveson played Edith Varney quite well. Peter Lang, John Westley and Gertrude Berkley deserve special mention, and the rest of the long cast did well. The scenery, costumes and effects were in every way admirable. The most pleasing features of the olio were Alf Grant, Aurie Dagwell and White and Simmons. Others who appeared were Russell and Buckley, Leon and Adeline, Ed. Muller and his dog, and Couture and Gillette. New motion pictures were also shown.

PROCTOR'S 125TH STREET.—The Cavalier drew large and well-pleased audiences here last week. William Ingersoll increased his popularity by a very clever performance of Captain Oliver, and he was ably seconded by Beatrice Morgan as Charlotte Durand. Others who made hits were Wallace Erskine, as Lieutenant Ferry; Fred Chappelle, as General Austin; George Friend, as Rev. James Harper; Marion Berg, as Camille Harper; Mary Hungerford, as Lucille, and Margaret Kirker, as Tilly. Others

in the cast were Sumner Gard, Ben S. Moers, John Webber, Harry Leighton, Frank Sheridan, Albert Howson, Riley Chamberlain, Mathilde Deshon and Alice Chandler. The olio comprised the Marco Twins, Mabel Adams, the De Muths, the Aerial Shaws and the motion pictures.

CIRCLE.—Josef Yerrick and his Magic Kettle headed the bill and it is needless to say that the mystification of the audiences was complete. The doing of the "Kettle" caused even politics to be forgotten, and men and women indulged in heated arguments as to the nature of the material contained in the vessel that accomplishes such wonderful results. Mr. Yerrick was as easy and debonair as ever, and his work really makes the act what it is. Frank Keenan, assisted by Frances Fontaine and Kate Long, scored a complete success in Edward Elsner's sketch, The Actor and the Count. "She," the spectacular novelty from Europe, was seen once again and made a pleasing impression. The witticisms of James J. Morton were duly appreciated. Eleanor Falk, the dainty comedienne, was warmly encored for her cleverly rendered songs. Cole and Johnson, who remained for a second week, changed their programme somewhat and introduced some new songs that were liberally applauded. The Five Juggling Mowatts swung and threw clubs with great accuracy and skill. Hal Merritt's rapid sketching and rapid fire talk, acrobatic work by the Bellecaille Brothers and new pictures on the vitagraph were the other numbers.

KEITH'S UNION SQUARE.—The Fadettes Women's Orchestra proved as big a drawing card as ever for their second week. They made a change of programme and the selections were very carefully chosen by the able directress, Caroline B. Nichols. Frederick Bond and Company appeared in My Awful Dad, which is getting to be an awful chestnut. Mr. Bond should show a good example and change his sketch at least once a year. He was assisted by Thomas Wadcock, Edward Hardcastle and Georgie Benton whose name for some unaccountable reason was featured in the programme. Joe, Myra and "Buster" Keaton carried off the comedy honors. "Buster" was in unusually fine feather and kept the house in roars with his odd little tricks. Joe and Myra sustained their ends splendidly and the act went with a hurrah from start to finish. Joe and "Buster" are now wearing black wigs and "hatstraps" instead of the red ones they formerly used. Chassino, a celebrated European shadowgraphist, made his New York debut and scored a decided hit. After making a number of very cleverly contrived pictures on the screen with his fingers he sprang a surprise on the audience by removing his shoes, and by lying on his back secured some wonderful effects with his feet. It was a most odd and original performance, and Chassino was loudly applauded. Staley and Birbeck took the audience by storm with their extraordinary quick change and transformation act, and they were compelled to bow before the curtain many times at the finish of their turn. St. John and Le Fevre had an excellent place on the bill and proved worthy of it by giving a good performance. Miss St. John's imitations of a society girl, a damsel from the East Side, a Hebrew singing a love song and a warbling child were cleverly done. Mr. Le Fevre recited a short selection from A Gilded Fool quite well, and he and his partner finished with some smart dancing. Earle and Earle played banjos with good effect, and Charles and Minnie Sa-Van scored in their comedy gymnastics. Gus Williams, the German comedian, the Golden Gate Quintette, amusing negroes; the Great Eldora, Pierce and Maisie, Carlo's dogs, Jansen and the biograph rounded out the programme.

PASTOR'S.—Munroe, Mack and Lawrence headed the list, and scored a big laughing hit with their latest skit, The Two Senators. Cook and Hayes, in their bright and chatty act, The Captain and the Kidder, won a big share of approval, and, judging by the applause that greeted their efforts, they have established themselves firmly with the Pastorites. Green and Werner proved themselves able entertainers in their very original and diverting specialty, Babes in the Jungle. The Tourists Trio have a new act that contains many pleasing features, and they were liberally encored. Pauline Moran had her "picks" with her part of the time, and for a change did a "lone" act that pleased. James E. Donovan joked merrily and successfully. Alain J. Shaw manipulated coins and cards with marvelous dexterity. The other numbers were O'Rourke and Burnett, Three Kimball Brothers, Daly and Devore, the Bartos, Satsuma, Williams and Dermody, and the vitagraph.

HURTIG AND SCAMON'S.—Fanny Rice, with her quaint little manikin tricks; Annie Abbott, in her manifestations of magnetism; Helene Grind and her trained horses; clever Charles H. Burke, dainty Grace La Rue and their lively Inkley Boys; Julia Kingsley and Nelson Lewis, in a comedy skit; James H. Cullen with a good supply of jests and songs; the Brothers Damm, excellent acrobats; Mallory Brothers, Brooks and Halliday in a budget of pleasing nonsense, and some good vitographic views made up a bill that drew large and happy crowds.

YORKVILLE.—Manager Bimberg for his second week offered another good bill, headed by the Six Musical Cuttya, who scored heavily with their remarkably fine act. Mayme Remington and her "picks" also came in for a good share of the applause. The Orpheus Comedy Four were liberally encored and won laughs by the score. Hill and Silvany, Rosalie and Doretto, McDonald and Huntington and the vitagraph were also present.

HAMMERSTEIN'S VICTORIA.—The Four Mortons' act went like wildfire, the many improvements having made it even better than before. Will M. Cressy and Blanche Dayne pleased, as they invariably do, in The Village Lawyer. Venable's educated horses did many novel tricks, including a boxing bout. Sydney Grant took the place of Rice and Prevost, who are busy rehearsing for a production. Smith and Fuller, clever musicians; the Four Bard Brothers, Jewell's manikins, M. Seebeck and the vitagraph contributed to the amusement of large houses.

The Burlesque Houses.

DEWEY.—T. W. Dinkins' Utopians made their first appearance this season, and provided an entertainment that seemed to meet with the approval of the patrons. The opening burlesque is Broke and Broken, and the afterpiece is called The Yellow Dog. Both were well staged and filled with the sort of fun that goes with snap and ginger. The olio embraced Bryant and Valentine, Valmore and Horton, Madden and Jess, assisted by Blanche Rose and Ruth Jordan; the Boston City Quartette and Mildred Stoller. This week, the Brigadiers.

GOTHAM.—The World Beaters were seen to advantage in a melange of hilarity and melody that tickled the risibilities of audiences that were entirely satisfactory. This week, Clark's Runaway Girls.

MINER'S EIGHTH AVENUE.—Clark's Runaway Girls ran away with a good many hearty laughs last week. This week, Miner's American Burlesques.

LONDON.—The antics of Scribner's Morning Glories pleased the Boweryites immensely. This week, Harry Bryant's Burlesques.

MINER'S BOWERY.—Robie's Knickerbockers had several features of special interest that met with favor. This week, Tiger Lillies.

OLYMPIC.—This house was reopened on Saturday, Oct. 22, with stock burlesque and vaudeville.

FALKE-FARRELL.

Charles Falke of the recently dissolved musical team, Falke and Samson, and Agatha Farrell, a non-professional, were married in Putnam, Conn., on Sept. 24. Mr. and Mrs. Falke will reside for the present in Webster, Mass., where a large reception was given in their honor on Oct. 1.

WEBER MUSIC HALL OPENED.

Higgledy-Piggledy, musical farce in two scenes. Libretto by Edgar Smith, music by Maurice Levi. Produced Oct. 20.

Adolph Schnitz	Joseph M. Weber
Gottlieb Geiser	Harry Morris
Sandy Walker	Charles A. Bigelow
Charley Stringham	Aubrey Boucicault
Widde Lamb	Frank Mayne
Herr Baedeker	Sam Marion
Pierre	Walter Stanton, Jr.
Hans	Harry Hoffmann
Henri Batignolles	W. Douglas Stevenson
Pierre Montmarie	Robert Austin
Jean Procopé	Richard Dollyer
Honoré D'Absint	James Johnson
Pierre Malheur	Charles Flynn
Marie De Marins	Bert Hagen
Jacques De Riche	Henry de Packh
Chasseron	Anna Held
Mimi De Chartreuse	Marie Dressler
Philopina Schnitz	Almee Angelis
Gertie Keith	Bonnie Maginn
Mamie Proctor	May McKenzie

The Weber Music Hall, formerly known as Weber and Fields, was reopened on Thursday evening last in the presence of a large and brilliant audience that included all the faithful first-nighters who never failed to appear here in the old days. As is well known, Mr. Weber, since his separation from Mr. Fields, has formed a partnership with F. Ziegfeld, Jr., and the newly decorated and greatly improved theatre was opened under their joint management. On the opening night there was the usual profusion of floral offerings for the principals and chorus, and the demonstration at the end of the evening was as hearty as of yore.

The opening attraction is called Higgledy-Piggledy and is written by Edgar Smith, who wrote many of the most successful burlesques for Weber and Fields. The music is by Maurice Levi. Mr. Smith has turned out a libretto which, while not quite up to his usual mark, is nevertheless pleasing. The scenes are laid in the Alps and in Paris, and the characters introduced are put through a series of funny adventures, with a pause every little while for the introduction of a song. Adolph Schnitz and Gottlieb Geiser, two Germans who have made fortunes in America, are touring in Europe. Schnitz has a buxom daughter whom he is anxious to marry to Charley Stringham, the nephew of Geiser. The young people have other plans, however, and the sinner plot is worked out so that each one gets the life partner picked out before the two old men had put their heads together. Incidental to the working out of the story there are marches, dances and songs, the whole making up an agreeable light entertainment.

First honors were so easily carried off by Marie Dressler that the rest of the cast was thrown completely in the shade. Her magnetic personality, incessant, effervescent, bubbling humor, and the vim and gaiety that she put into her work, simply carried the house by storm. Her entrance was made without any hurrah or welcoming chorus, and she started right in to entertain the audience with a song called "A Great Big Girl Like Me," which was so well done that the audience could not seem to get enough of it. Later she again had the stage to herself and sang "In the Chorus," in which she mimicked the various types of chorus girls to perfection. In the finale of the first act she stood out very prominently in an effective burlesque on grand opera. Anna Held also came in for a good share of the applause. She is as pretty as ever, and her new gowns, fresh from Paris, were to the feminine eye perfect "dreams." She sang a song called "Nancy Clancy" that was redemptive, and she was very attractive while singing "A Game of Love" with Charles A. Bigelow and the chorus. Mr. Bigelow was more at home than he was during his former engagement at this house, when he had to cope with Peter F. Dailey and John T. Kelly. He was consistently and genuinely amusing all through the piece, and his song "I'm So Lonesome" brought down the house. Joseph M. Weber was as funny as he ever was in his life, but was handicapped by his new partner, Harry Morris, who was a disappointment. Mr. Weber must have missed theunction of his former partner, that was so completely absent from the work of Mr. Morris, who seemed as indifferent as though he were trying to entertain the sleepy Monday afternoon crowd at one of the cheap burlesque houses. Mr. Weber was at his best in the scenes in which he had the valuable assistance of Miss Dressler, and in those scenes he was very amusing. Aubrey Boucicault had a rather thankless part, but he did the best that could be done with it. He had one good song called "For You, Honey, for You," which was very well done. Frank Mayne looked handsome and spoke his lines cleverly, though he had little to do. Franz Ebert had a part in line with his small person. Bonnie Maginn and Almee Angelis pervaded the production and were on hand when good dancing was to be done. Miss Maginn is less supple than formerly, but she has not lost her nimbleness, and she and Miss Angelis divided their particular share of the laurels about equally. May McKenzie, a sprightly and agile little girl, scored a hit that was well deserved. The "basket ball," in which the girls seemed to be carried by men holding big baskets in their arms, was very attractive.

Maurice Levi's music is not remarkable in any way. Besides the numbers mentioned above, a hit was scored by "The Big Indian and the Little Maid," cleverly sung by Mr. Bigelow and a lively round of lots of girls.

The mounting, costuming and stage-management left nothing to be desired. The dresses were gorgeous, and as they were worn for the most part by remarkably pretty girls they were shown to the best advantage. One stage picture followed another with amazing results, and the final tableau was a splendid picture full of life and color. George Marion, who had been lent by Henry W. Savage, was responsible for the smooth production and the fine work of the chorus, which showed every evidence of careful training. The dances were arranged by Sam Marion. The two scenes were very pretty and the electrical effects were admirably managed. The spic and span appearance of the house and the comfortable roomy seats caused much favorable comment. Weber and Ziegfeld have started well, and the indications are that they will have a very prosperous season.

MAY ISABEL FISK'S DEBUT.

May Isabel Fisk, who has been a most successful "society entertainer" for several seasons, and whose original monologues have been endorsed by the inner circle of the "400," made her first appearance in vaudeville on Saturday afternoon last at Proctor's Twenty-third Street Theatre. Resident Manager Edward Graham had made the task easy for her by placing her after a gentle singing act had put the large audience in a receptive mood, though it had been sent into paroxysms a few minutes before by a very rough knockabout specialty. Mrs. Fisk was a trifle uneasy at first, but soon regained her composure, and secured a most attentive hearing. She chose for this occasion "Her First Visit to the Butcher's," a dainty trifile, dealing with the perplexities of a bride who is shopping for her first dinner after the honeymoon, and as an encore presented "At the Shoe Shop," a monologue that gave full play to her talent and allowed her to show a very pretty foot. Both selections were exceedingly well done, and if Mrs. Fisk decides to go into vaudeville for good, Mary Norman will have to look to her laurels, for she will have a genuine rival.

HOUDINI'S NEW TRICK.

The newspapers published in Glasgow, Scotland, on Sept. 23 contained long and interesting accounts of a new feat performed by Houdini. It was nothing more nor less than an escape from a large wooden box, the lid of which was nailed down in full view of the audience by eight honest carpenters. The announcement of this "stunt" caused such a rush to the theatre that the traffic of the street cars was impeded and the police had the time of their lives keeping the crowd in order. As one paper put it, "You might have walked on the heads of the surging, struggling, swaying mass of people from George's Cross to the Normal School." Houdini manages to keep a little ahead of the times, and this new trick of his seems to be the one big sensation of the season in Europe.

VAUDEVILLE IN LONDON.

MIRROR BUSSAU.
TRAFLGAR HOUSE, GREEN STREET, LEICESTER SQUARE, W. C.

LONDON, Oct. 15.

Oct. 11 marked a surprise for the Oxford Music Hall management when a London magistrate fined them for having produced a sketch in defiance of the law, £120—that is, £2 a performance for 24 performances. This particular sketch was to all intents a comic opera in brief, The Belle of the Orient, employing a tremendous cast and elaborate mounting. In these bickerings between the halls and the theatres one can only look on amazed at the colossal foolishness, or, rather, the gross idiocy of the conflicting powers, who, instead of coming to terms such as proposed a short time back, elect to defy the law. What kind of a law is it that permits the halls to systematically defy it, producing sketches when they list, when the penalty is simply, a fine? The remedy, it would appear, until the halls get their new act through Parliament—is not for the theatres to take action against the halls each time a sketch comes out, but to get a perpetual injunction against each half forbidding any sketch over a certain number of minutes to be played there. So, again, let the theatres fight the halls on their own grounds—that is, to adopt the "two shows a night" plan; the first one a music hall show, the second half to be legitimate. It would be a novelty and tend to make a better order of play, as many of the present plays would go better if boiled down to half their present dimensions. But

It says much for the great popularity of the three of the principal theatres in London—the Empire, the Alhambra and the Hippodrome—that their business is no way affected by the claims of the London County Council upon the roads leading to them. As in New York, the traffic is frequently suspended in important thoroughfares here for street improvement, but even the select patrons of these fashionable houses do not mind walking to obtain an evening's enjoyment. Such a compliment, however, is well worth the Hippodrome's programme, for the attractions are many and sensational. Figuring high amongst sensations is Zukka, the Mysterious, presented by George H. Webster, Phroso's late impresario. Mr. Webster must be praised for his originality, for his Zukka certainly does mystify, even in its entry and finish

VAUDEVILLE.

VAUDEVILLE.

VAUDEVILLE.

VAUDEVILLE.

VAUDEVILLE ARTISTS, ATTENTION!!

MUSIC HALL, OPENS OCT. 31 BOSTON, MASS.
PLAYING THE BIGGEST AND BEST VAUDEVILLE ATTRACTIONS

All Agents Invited to Submit Acts to **MILTON ABORN, ROOM 3, 1181 BROADWAY,**
Cor. 28th Street, NEW YORK.

NOTHING LIKE IT IN VAUDEVILLE!

EDWIN COLLINS AND KEENE MADELINE
IN THE ONE ACT FARCE
MOONEY THE EXPRESSMAN (COPRIGHTED)

Introducing MR. COLLINS in the character made famous by "JOHNNY RAY."
 Invite offers for Musical Comedy, Farce Comedy and Burlesque.

Special Scenery and Electrical Effects by Sosman & Landis of Chicago, Ill.
 Past two seasons with Ray's A HOT OLD TIME. Have weeks Nov. 21st, Dec. 5th and 30th open.

Address MR. EDWIN COLLINS, care National Hotel, Wabash Ave. and Van Buren St., Chicago.

CHARLES R. SWEET
 EIGHTH WEEK AT THE
EMPIRE THEATRE, LONDON,
 and

TOPPING the bill. On at 10.10, Star Turn.

Week Oct. 24th, Moss Tour.

Regards to all.

THE PERFECT MAN
Francis Gerard

The Herculean Gymnast.
 Care of Mr. Keith's Theatre, Boston, Mass., for next few weeks.

DOHERTY SISTERS
 A RECOGNIZED SUCCESS.

The Oxford, London. Nov. 1-15, Orpheum, Budapest. Nov. 16-30, Tichy, Prague.
 Address H. B. MARINELLI, 134 Long Acre, W. C., London, Eng., or MIRROR office.

McMAHON AND CHAPPELLE

Will be seen the remainder of the season in their feature act, McMAHON'S WATERMELON GIRLS.
 A few immediate weeks open. Address good agents, or

TIM McMAHON, Manager, 12 Third Street, Bordentown, N. J.

WILL H. ARMSTRONG AND HOLLY MAGDALENE
 Present **THE EXPRESSMAN.**
 A Vaudeville Feature.

HAPPY FANNY FIELDS

The American Dutch Girl.

Opened with Big Success at the Tivoli and Oxford, London. Camberwell, London, Nov. 14—week.
 Address WARNER & CO., 20 Wellington St., Strand, London, Eng., or MIRROR office.

Will C. Youngs AND L. May Brooks
A Big Musical Act In One.

Booking dates.

Permanent address, Hannibal, Mo.

HOMER B. MASON and MARGUERITE KEELER

Moss and Stoll Tour, England, June 12 to Nov. 7.

WM. MORRIS, Agent.

BAILEY and FLETCHER

The Minstrel Boys.

BIGGEST kind of a hit everywhere.

All first-class Agents, or 137 West 20th St., New York.



By kind permission of the Alhambra Theatre, London.

Cooke and Miss Rother

Eccentrics Extraordinaires

The Best Dressed and Most Humoristic Act Before the Public.

BERLIN, GERMANY,
 Wintergarten, Nov. 1-30.

It's not the NAME that makes the ACT good.
 It's the ACT that makes the NAME good.

LOUISE SYLVESTER The Maid of Dundee
The Sweetest Singer in Vaudeville.

All First-Class Agents. J. S. MAHER, Mgr., 1267 B'way, N. Y. Telephone, 1926 Mad.
 This week—Empire Theatre, Hoboken, N. J.

"STARRY NIGHT FOR A RAMBLE."

WALTER HAWLEY
"TURN THOSE EYES AWAY."
 Sketches, Monologues, Operas and Plays, to Order.
 Address 34 East 91st Street, New York City. Care of Jos. W. Stern & Co.

Tom Brown and Nevarro
 The Eccentric Chinese Impersonators, offering
"A CHINESE COURTSHIP."
 Touring Europe. Address DRAMATIC MIRROR.

"The Jolly Jackies."

Gaston and Stone

This season busy with Hamlin and Mitchell's productions.

All Soloists. All Play Parts.

TROCADERO QUARTETTE
 1958 W. Polk St., Chicago, Illinois.
 JOE BIRNES, Sole Representative.

MR. AND MRS. GENE HUGHES

For Open Time, address Agents.



DUKE JOHNSON AND MAE WELLS
(and Baby Helena)

The Colored Criterion Singers and Dancers.
 BIG HIT NOW ON ORPHEUM CIRCUIT.

and formerly of the New York Journal, sailed today on the Celtic for a short visit to America. Felix Dumas sailed last Wednesday on the Teutonic. REVENOC.

MAUD KENNEDY MARRIED.

Maud Kennedy, the prima donna, daughter of the late Harry Kennedy, famous in his day as a ventriloquist and song writer, was married at St. James' Pro-Cathedral in Brooklyn on Tuesday last, to Peter A. Wilbert, a young lawyer of Oil City, Pa. Mr. Wilbert met his bride in Atlantic City, a little over a year ago, when she was filling an engagement as soloist with Souza's Band. He was attracted by her voice and manner, sought an introduction, and evidently made a deep and lasting impression on the pretty young singer, as their engagement was announced soon afterwards. Mrs. Wilbert was born and brought up in Brooklyn, where she has hosts of friends. Her popularity in the City of Churches was so great that when Percy Williams arranged for her vaudeville debut at the Orpheum the boxes and hundreds of seats were bought up by her friends many days in advance of her engagement, which was a great success from every point of view. Mr. and Mrs. Wilbert will spend their honeymoon at the World's Fair and will take up their permanent residence in Oil City, Pa.

SUCCESS OF THE DAYS OF '49.

Milton Nobles' new one-act play, *The Days of '49*, is undoubtedly his greatest vaudeville success. At the Orpheum in Brooklyn last week the little play went on after ten o'clock, and scored as usual, following a half dozen strong comedy acts. Mr. Nobles had many complimentary letters from friends and strangers in New York, Philadelphia, Boston and Brooklyn, but none that he values more highly than one from the Hon. J. W. Covert. Mr. Covert was a member of Congress from Brooklyn during the time the American Dramatists' Club was making its memorable fight against play piracy, and it was largely through his efforts that the amendment to the copyright law was secured, making piracy a misdemeanor. He was the personal champion of the bill in the House, and after its passage was the guest of honor at a Dramatists' Club banquet at Sherry's. Mr. Covert is at present an Assistant Corporation Counsel.

OLYMPIC THEATRE REOPENED.

The Olympic Theatre, at 129th Street and Third Avenue, which had been closed for several months, was reopened on Saturday evening last, under the management of Frederick H. Schaefer. The entertainment was furnished by a stock burlesque company under the direction of John Grieves, who has had much experience in this field. The bill opened with a musical melange introducing the entire company, which was followed by an olio including Kennedy and Kennedy, Matthews and Haverly, Alice Leslie, Brothers Riva, and Harry La Marr. The closing burlesque was *The Sultan's Brides*, written and arranged by John Grieves. The same bill will be continued this week, with an entire change of programme every week throughout the season. The stock company is headed by Fred Bulla and Harry La Marr.

OFF FOR EUROPE.

The Oceanic, which sailed for England on Wednesday afternoon last, carried several well-known vaudeville performers, who are on their way to fill engagements in European music halls. Al Lawrence and his wife were standing at the rail as the vessel moved out, and the genial comedian was given a splendid send-off by a large and enthusiastic party of friends, who yelled their good wishes at him until he was out of hearing. The other performers who sailed were Gallagher and Hild, McPhee and Hill, Swan and Bambard, Hayman and Franklin, and the Four Lukens. They all seemed very happy and filled with anticipations of a very pleasant trip.

SPURIOUS MAGIC KETTLES STOPPED.

The men who control the "Magic Kettle" recently sent some representatives to Europe to give exhibitions in the music halls. The act opened at the Palace Theatre in London and created such a stir that in a few days several spurious "Kettles" made their appearance. As the act is protected by international copyright, attorneys in London were instructed to proceed against the infringers, and they were suppressed in a few days. The original act will remain at the London Palace indefinitely, and another one similar in every way, under the authorized management, has opened in Paris with great success.

A BIG ENTERPRISE.

The J. B. Sparrow Theatrical and Amusement Company, with headquarters in Montreal, is organizing a circuit of stock burlesque and vaudeville houses that will include about twelve theatres. The scheme was started last week at the Columbia Theatre, Boston. W. H. Lytell is general stage-manager; Spitz and Nathanson, vaudeville directors; Louis De Lange, producing stage director, and B. A. Myers, New-York agent.

VAUDEVILLE IN BROOKLYN.

Hermann the Great headed the bill last week at the Orpheum, and pleased in his well-known illusion work. This is his first appearance here in vaudeville, and although his tricks are new, he proved a good drawing card. Milton and Dolly Nobles presented their new sketch, *The Days of '49*. It is one of Mr. Nobles' best efforts, and won him great appreciation. In the role of an old forty-niner he easily carried off the honors by his clever character portrayal. Dolly Nobles, Mary Davenport and Allen Bennett all proved welcome in their characters. Thos. J. Ryan and Mary Blair, in *Mr. Haggerty's Daughter*, gave some of the most genuinely dramatic and comic work seen here in many seasons. Their act has been here before, but is far better now than ever. Some day vaudeville will lose its best Irish character comedian, Mr. Ryan, and he will be found on Broadway, a favorite. George Evans must be accorded a great laughing hit. He has a wonderful bit of monologue, every line of which is a laugh, and his songs are always good for repeated encorings. Charles Leonard Fletcher presented his new sketch, *An Evening with Charles Dickens*, and scored heavily with it. He worked in full set, and his light effects were ably handled. His character impersonations covered Dickens, Fagin the Jew, Grandfather in Old Curiosity Shop, Zola and Charles Warner in Drink. Drink was his best effort and brought him great applause; it is a clever bit of acting, and a trying one to the actor. Warren and Blaine were a hit as usual in their comedy act. A welcome addition to the bill was that of Mr. and Mrs. Swickard in their clever singing specialty. They have been away for some few months, and their reception was great and fully deserving. A few new songs have been added and are rendered in the usual artistic manner. Harding and Ah Sid, well known as the clown and the Chinaman, and dalmatian Mille. Olive completed the bill. This week Grace Cameron, She, Barrows-Lancaster co., Cole and Johnson, Jas. J. Morton, Five Hours, Lew Hawkins and Hal Merritt.

Hyde and Bannister, the feature last week was the renowned George W. Monroe. It is needless to say his "talk" and the unique character of Irish woman which he portrays sounded a popular chord. He was a genuine laughing hit from start to finish. Rose Stahl, ably assisted by Jack Correll and Eleanor Blanchard, presented *The Chorus Lady*, a little stage life satire by James Forbes. The public at large is in a sense familiar with the chorus girl as presented by the author of *A Horse on Hogan*, *The Two Senators*, *Mrs. Murphy's Second Husband*, *A Strange Boy*, *The Electric Boy*, *A Medical Discovery*, *A Matrimonial Substitute*, *The New Minister*, *A Rustic Romeo*, *Officer Grogan*, and many other one act comedy hits. For terms on sketches, Monologues, Plays, etc., address CAR JOSEPH STERN & CO.

Watson's Cosey Corner this week offers Frederick Brothers and Burns, Carl Damann Troupe, Frank Fogerty, Mr. and Mrs. Larry Shaw, and Helen Trix. It's Up to You. Is the burlesque offering. GEORGE TERWILLIGER.

VAUDEVILLE JOTTINGS.

Valerie Berger continues to win golden opinions for her work in *His Japanese Wife*. Everything Japanese has a peculiar interest just now, and Miss Berger is reaping the benefit of the topic of the hour by giving an exceedingly clever performance in this quaint little play. Miss Berger was the principal feature at the opening of the new Orpheum Theatre in Minneapolis.

The Davis Duo have been re-engaged to play over the Lubelski circuit in California for a period of twelve weeks.

Canfield and Carleton have started on their Western tour, opening in Denver, Oct. 24. They will continue to present *The Hoodoo*, in which Miss Carleton is making a hit with *A Bit o' Blarney*. They are booked solid until the latter part of April.

Lew Fields and his co. began rehearsals last week on the burlesque by Glen MacDonough and Victor Herbert, with which the new Lew Fields Theatre will open or about Nov. 17. Frank O'Neill, an Irish singing comedian from Ireland, has been engaged for the company, and is now on his way to America.

Billy Beard, the monologist and singing comedian, is now in his eleventh week with the Ted E. Faust Minstrels.

Maud Courtney, the American girl who has been in Europe for several seasons, is now playing at the Palace and Colligan Theatres. She is changing her locality around, and in addition to the old songs, which are her "trade-mark," she is telling several humorous stories in negro dialect. From reports received Miss Courtney is doing exceedingly well, and has no intention of returning to America just at present.

Kenneth Lee has written a new skit called *Sweet Sixteen*, with music by Charles Kohlmann, which will be produced by the Cubit Comedy co.

Leo Diltrichstein will shortly make his vaudeville debut in a new sketch written by himself.

Fernanda Eliscu, whose capital performances in the title role in *Marta of the Lowlands* attracted such profound attention, will shortly enter vaudeville in a dramatic playlet called *The Angel's Passion*, written expressly for her by her brother, Edward Eliscu.

Another recruit to the vaudeville ranks is Fannie Ferris, who is doing a monologue on society of today, playing clubs and receptions in and about New York.

W. H. Murphy and Blanche Nichols co. were the headliners at Keith's Philadelphia house last week, presenting their new act. From *Zaza* to *Uncle Tom*. If one can judge from press notices, they have the best comedy act on original lines in vaudeville.

St. John and Le Fevre have issued a very handy little booklet containing the names and addresses of all the leading vaudeville managers and agents in the United States. Any performer wishing to obtain a copy can do so by addressing John Le Fevre, 184 West Thirty-seventh street, New York, not forgetting to inclose five cents in stamps.

Myles McCarthy, the comedian, had a two-column interview in one of the leading papers of Portland, Oregon. While he was visiting there, Mr. McCarthy gave the interviewer a most interesting sketch of his life, together with an account of some of the experiences he has been through since entering vaudeville. The interview was illustrated with good half-tone portraits of Mr. McCarthy and Ada Woolcott, who assists him in his sketch.

The annual meeting of the Empire Circuit of Burlesque Managers was held in Baltimore on Oct. 19. Those present were H. W. Williams, Jr., John H. Whalen, Frank M. Drew, James L. Kerman, James E. Fennessey, R. D. Jones, W. T. Campbell and George W. Rife.

Ford and Wells, the "German Emperors," are with the Broadway Burlesquers playing parts and doing their new Dutch act, *A Trip to the Moon*, with success.

Miss Coghlan has returned for the time being to vaudeville, and is making her reappearance at Proctor's Eighth Street Theatre this week. As the medium of her return she has selected a comedette entitled *Lady Clive-Brook's Mission*, by J. Hartley Manners.

The Two Comical Picos, James R. Adams and Ray Smith, have been introducing their new specialty during the past two weeks, with the Spooner Stock co. in Brooklyn, at the Bijou and Amphion Theatres with great success. Manager Frank Keeney saw them and immediately engaged them for his Fulton Street Theatre. Mrs. Spooner has given them a letter, which she states that she has been greatly pleased with their work and would be glad to engage them again. They are in the opening bill at the new Orpheum, Montreal, this week.

Zelma Rawlston, who played the French Grisette in the second act and Bobby Oxford Updato in the last act of *Louisiana*, at Delmar Gardens, St. Louis, for twenty weeks during the past Summer, making a big hit in both characters, will return to vaudeville on Nov. 14, opening on the Kohl and Castle circuit in a new act, with several songs that have not been heard before.

Rita Curtis, the clever and attractive violinist, will make her reappearance in vaudeville on Nov. 21, when she will begin a tour of the Proctor circuit. Miss Curtis has been quite ill, but has entirely recovered.

Mr. and Mrs. Neil Litchfield, who are now playing in England, write that they are now playing the Macnab tour, and have the Livermore and Stoll tour to follow. They report that the English audiences take as kindly to their fun as do the folks at home, and that their act is a big laughing hit.

VAUDEVILLE.

EVERHART

Direct from Cleveland's New Theatre, CHICAGO, to Tieber's New Apollo Theatre, VIENNA. Re-engaged at both Theatres.

WHY? Because there's no Stegel & Cooper bargain prices where the original timber grower goes.

One Hundred Weeks Solid.

Return engagements: Berlin, Hamburg, Paris, Leipzig, Dresden, Dusseldorf, Bremen, Amsterdam, Hanover, Münchend, Nurnberg, Vienna, and London.

Address Hansa Theatre, Hamburg, Germany.

"The Ohio Timber Trainer"

N. B.—Everhart's Book, How to Train Timber, price 25cts.

Address, 426 Galloway Ave., Columbus, Ohio.



SKECH CLUB

Nature's Born Comedians,

CRIMMINS & GORE

At present starring in "A Warm Match." Coming season a feature with Gus Hill's "Happy Hooligan Co."

DAN CRIMMINS,
211 West 23d St., New York

WANTED.

Buyers for Vaudeville Sketches, Monologue and One Act Plays, all new and original, fully copyrighted, written by the best of authors. Apply to CHARLES A. GOETTLER, Play Broker, 21 West 31st Street, (seventh floor) New York.

Generally have one or two on hand.

VAUDEVILLE.

VAUDEVILLE.

ANNIE WARD TIFFANY

A HIT IN VAUDEVILLE

As the WIDOW ROONEY
By WALBA MEEGAN

Touring New England States.

ZELMA RAWLSTON

AT LIBERTY

AFTER WEEK OF DEC. 5th, 1904.

Kohl & Castle Circuit beginning Nov. 14. NOTC.—Twenty weeks in Delmar Louisiana, St. Louis.

Permanent Address, SHERMAN HOUSE, Chicago, Ills.

“Those Mysterious Fellows,” LATIMORE & LEIGH

12th Week—Vaudeville Feature North Bros. Comedians, No. 1 Co.

Latimore and Leigh are the queerest chaps that work upon the stage.

They do things so mysterious that folks in front can't tell

Whether Leigh is in the strong box or gone straight down to—

HARRY NORTH.

BERT HOWARD and LEONA BLAND

OUR ROUTE:

Oct. 24, Keith's Theatre, Cleveland; Oct. 21, Circle Theatre, New York; Nov. 7, Orpheum, Brooklyn; Nov. 14, Open; Nov. 21, Keith's, Pittsburgh; Nov. 28, Chase's, Washington; Dec. 5, Keith's, Philadelphia; Dec. 12, Keith's, New York; Dec. 19, Keith's, Providence; Dec. 26, Keith's, Boston; Jan. 2, Portland, Portland, Me. Nov. 14 open, account of Auditorium not opening.

MORE TO COME.

"The Stage Manager."

"A Strange Boy."

MURPHY AND WILLARD

Orpheum, Los Angeles, Oct. 24-Nov. 6.

JOE MYRA BUSTER KEATON

Baltimore, Md., Maryland Theatre, this week; G. O. H., Pittsburg, next week.

"Have you heard about Joe Keaton? He's got another kid."

"He's going to supply New York with Buster, When Gerry lifts the Lid."

—WM. DOCKSTADER.

FRANKIE St. JOHN and LE FEVRE

Singing, Dancing and Imitations in One.

This week, Mechanic's, Salem, Mass. Address all Agents, or 134 W. 37th St., New York City.

THE MASTER OF MERRIMENT CHARLES ERNEST, LL.D.

(Leading Laugh Distributor.)

"Charles Ernest is a black face comedian of the first water. If applause is any proof of the versatility and popularity of the comedian, Charles Ernest is certainly it and unless all signs fail he will score the hit of the season this week in his new and original budget of songs and monologue." —Portland Express, Oct. 18.

Keith Circuit—Salem, Oct. 24; Phila., Oct. 31; Pittsburg, Nov. 7. Hyde & Betman, Nov. 14.

MISS MARGARET ASHTON

The American Soprano.

One Continued Success.

Oct. 31, Empire Palace, Sheffield; Nov. 7, Empire Palace, Leeds; Nov. 14, Empire, Bradford; Nov. 21, Empire Palace, Liverpool. Address WARNER & CO., 20 Wellington Street, Strand, London, Eng., or MIRROR office.

INNESS AND RYAN

Proctor's 23d Street, this week.

16 Minutes in One. Address Vaud. Mgrs. Association.

MAJESTIC MUSICAL FOUR

COLLING, TERRILL BROS. and SIMON.

VAUDEVILLE PERFORMERS' DATES

Performers are requested to send their dates well in advance. Blanks will be furnished on application. The names of performers with combinations are not published in this list.

"The Jovial Jester."

James F. Macdonald

Vaudville's Artistic Vocalist and Raconteur.
Time(s) filled to June, 1906. Address Per Rout

CORRESPONDENCE

(Continued from page 7.)

MEDICAL MYSTERY.—*Crimes of New York, Greatheart*, which, with the old, constituted a good week's show.—**ITEM.**—On Nov. 1, L. Stoddart Taylor severs his connection with the Taylor house and resumes his old position with Frank Perle. He will manage Margaret Anglin in *The Eternal Feminine*. Mr. Stoddart has made many strong friends among the newspaper men, who will regret to see him leave Tren ton.—**ALBERT C. D. WILSON.**

HOBOKEN.—*LYRIC THEATRE* (H. P. Souller, mgr.; Grant S. Biggs, bus.-mgr.): *Span of Life* 13-15; good business; co. pleased. Famous Donzelas, who form wonderful human bridge, received tumultuous applause. Wedded and Parted opened to big business 16-19; co. excellent; scenic effects very striking and original. *A Child of the Slums* 20-23; *A Flight for Love* 23-26. *A Woman's Struggle* 27-29.

—THOMAS J. MCALISTER.

ATLANTIC CITY.—*YOUNG'S PIER THEATRE* (John D. Flynn, mgr.): *A Mad Marriage* 13, 14; very good performance. Henriette Crosman in *Sweet Kitty Bellairs* 15; very satisfactory performance; good business. Her Lord and Master 17; good business. Over Niagara Falls 20-22. Boston Vaudeville co. 24-26. *The Flaming Arrow* 27. Tobe Hoxtie 28. Vaudeville 29. Corse Payton Stock co. 31-Nov. 5.

BRIDGETON.—*CRITERION THEATRE* (Ed B. Moore, mgr.): *Peek's Bad Boy* 15; poor performance and business good. Helen Gresham in *Her Lord and Master* 18; excellent production; good business. Elsie Bell 22. *Cose Payton's Stock* co. 24-29. Robert B. Mantell Nov. 2. Uncle Josh Spruceby 12. Buster Brown 14. Black Mask 19.

NEW BRUNSWICK.—*SHORTRIDGE'S THEATRE* (R. Shortridge, mgr.): *Sherlock Holmes* 13; excellent performance; light house. *Peyton Comedy* co. 17-22 opened to large business in Queenie; co. satisfactory. *Child of the Slums* 24. Queen of the White Slaves 27. Mr. Wilson, That's All 31. De served at the Altar Nov. 4. C. K. Champlin 7-12.

BURLINGTON.—*THEATRE* (J. W. Lanning, mgr.): *Peek's Bad Boy* 13; poor attraction; house fair. *A Runaway Match* 17; fine performance; good house. Helen Grantly in *Her Lord and Master* 19; good performance; business poor. *Tracked Around the World* 26. *New York Day* by Day 27. *Flaming Arrow* 29. Deserved at the Altar Nov. 3.

PATERSON.—*OPERA HOUSE* (John J. Goethchins, mgr.): *Sherlock Holmes* 14, 15; pleased good audiences; co. capable. *Thou Shalt Not Kill* 17-19; small houses; play devoid of merit; co. fair. *Tobe Hoxtie* 20-22. *Phalon's Stock* co. 24-29.

RED BANK.—*OPERA HOUSE* (Henry J. Garrity, mgr.): *Rachel Goldstein* 15; fair business. Charles K. Champlin in repertoire 24-29.

NEW MEXICO.

LAS VEGAS.—*DUNCAN OPERA HOUSE* (F. P. Waring, mgr.): *Marie Fountain* Theatre co. 17-23; return Nov. 3. *Lillian Mason in Sapho* Oct. 24-30. *Mahara's Minstrels* Nov. 1. *Little Waif* 8. *Marie Heath* co. in *For Mother's Sake* 15. *Over Niagara Falls* 19.

NEW YORK.

ELMIRA.—*ITEMS*: Scarcity of bricklayers, even at wages higher than those prevailing, has retarded to some extent construction of burned Lyceum, but work goes merrily on and structure is beginning to assume shape. The Amalgamated Theatre Building Association, which has construction in charge, is utilizing all workmen it can secure and hopes to have work completed at expiration of time and in contract. Building operations are watched daily by crowds, which note that the city is without playhouses, are showing a lively interest in first of burned theatres to get under way.—Lawrence J. Anhalt, formerly press agent of Lyceum Theatre and later occupying a similar position with Bostonians, is to manage tour of Tom Karl in vaudeville.—J. H. Geer, formerly manager for Tim Murphy, has accepted editorial position on the *Mansfield Patriot*. “Advertiser.” It is indicated that Elmer Reilly Co., owners of burned Auditorium, will shortly commence reconstruction of that theatre. Several well-known theatrical firms are after lease of house.

J. MAXWELL BEERS.

ROCHESTER.—*NATIONAL THEATRE* (Max Hurtig, mgr.): *The Rags in Down the Pike* attracted fine audiences 17-19; co. deserves praise for general good work; staging excellent; chorus well drilled and handsomely costumed. *Stella Mayhew in Flo Flo* 24-26. *Elmira* 15. *Terrible* 17. *Shubert Brothers* 18-20. *Elmira* 21. *Empire* 21. *ITEM*: *The Shubert Brothers* 17-20. *Elmira* 21. *Empire* 22. *ITEM*: *Elmira* 21. *Elmira* 22. *ITEM*: *Elmira* 23. *ITEM*: *Elmira* 24. *ITEM*: *Elmira* 25. *ITEM*: *Elmira* 26. *ITEM*: *Elmira* 27. *ITEM*: *Elmira* 28. *ITEM*: *Elmira* 29. *ITEM*: *Elmira* 30. *ITEM*: *Elmira* 31. *ITEM*: *Elmira* 32. *ITEM*: *Elmira* 33. *ITEM*: *Elmira* 34. *ITEM*: *Elmira* 35. *ITEM*: *Elmira* 36. *ITEM*: *Elmira* 37. *ITEM*: *Elmira* 38. *ITEM*: *Elmira* 39. *ITEM*: *Elmira* 40. *ITEM*: *Elmira* 41. *ITEM*: *Elmira* 42. *ITEM*: *Elmira* 43. *ITEM*: *Elmira* 44. *ITEM*: *Elmira* 45. *ITEM*: *Elmira* 46. *ITEM*: *Elmira* 47. *ITEM*: *Elmira* 48. *ITEM*: *Elmira* 49. *ITEM*: *Elmira* 50. *ITEM*: *Elmira* 51. *ITEM*: *Elmira* 52. *ITEM*: *Elmira* 53. *ITEM*: *Elmira* 54. *ITEM*: *Elmira* 55. *ITEM*: *Elmira* 56. *ITEM*: *Elmira* 57. *ITEM*: *Elmira* 58. *ITEM*: *Elmira* 59. *ITEM*: *Elmira* 60. *ITEM*: *Elmira* 61. *ITEM*: *Elmira* 62. *ITEM*: *Elmira* 63. *ITEM*: *Elmira* 64. *ITEM*: *Elmira* 65. *ITEM*: *Elmira* 66. *ITEM*: *Elmira* 67. *ITEM*: *Elmira* 68. *ITEM*: *Elmira* 69. *ITEM*: *Elmira* 70. *ITEM*: *Elmira* 71. *ITEM*: *Elmira* 72. *ITEM*: *Elmira* 73. *ITEM*: *Elmira* 74. *ITEM*: *Elmira* 75. *ITEM*: *Elmira* 76. *ITEM*: *Elmira* 77. *ITEM*: *Elmira* 78. *ITEM*: *Elmira* 79. *ITEM*: *Elmira* 80. *ITEM*: *Elmira* 81. *ITEM*: *Elmira* 82. *ITEM*: *Elmira* 83. *ITEM*: *Elmira* 84. *ITEM*: *Elmira* 85. *ITEM*: *Elmira* 86. *ITEM*: *Elmira* 87. *ITEM*: *Elmira* 88. *ITEM*: *Elmira* 89. *ITEM*: *Elmira* 90. *ITEM*: *Elmira* 91. *ITEM*: *Elmira* 92. *ITEM*: *Elmira* 93. *ITEM*: *Elmira* 94. *ITEM*: *Elmira* 95. *ITEM*: *Elmira* 96. *ITEM*: *Elmira* 97. *ITEM*: *Elmira* 98. *ITEM*: *Elmira* 99. *ITEM*: *Elmira* 100. *ITEM*: *Elmira* 101. *ITEM*: *Elmira* 102. *ITEM*: *Elmira* 103. *ITEM*: *Elmira* 104. *ITEM*: *Elmira* 105. *ITEM*: *Elmira* 106. *ITEM*: *Elmira* 107. *ITEM*: *Elmira* 108. *ITEM*: *Elmira* 109. *ITEM*: *Elmira* 110. *ITEM*: *Elmira* 111. *ITEM*: *Elmira* 112. *ITEM*: *Elmira* 113. *ITEM*: *Elmira* 114. *ITEM*: *Elmira* 115. *ITEM*: *Elmira* 116. *ITEM*: *Elmira* 117. *ITEM*: *Elmira* 118. *ITEM*: *Elmira* 119. *ITEM*: *Elmira* 120. *ITEM*: *Elmira* 121. *ITEM*: *Elmira* 122. *ITEM*: *Elmira* 123. *ITEM*: *Elmira* 124. *ITEM*: *Elmira* 125. *ITEM*: *Elmira* 126. *ITEM*: *Elmira* 127. *ITEM*: *Elmira* 128. *ITEM*: *Elmira* 129. *ITEM*: *Elmira* 130. *ITEM*: *Elmira* 131. *ITEM*: *Elmira* 132. *ITEM*: *Elmira* 133. *ITEM*: *Elmira* 134. *ITEM*: *Elmira* 135. *ITEM*: *Elmira* 136. *ITEM*: *Elmira* 137. *ITEM*: *Elmira* 138. *ITEM*: *Elmira* 139. *ITEM*: *Elmira* 140. *ITEM*: *Elmira* 141. *ITEM*: *Elmira* 142. *ITEM*: *Elmira* 143. *ITEM*: *Elmira* 144. *ITEM*: *Elmira* 145. *ITEM*: *Elmira* 146. *ITEM*: *Elmira* 147. *ITEM*: *Elmira* 148. *ITEM*: *Elmira* 149. *ITEM*: *Elmira* 150. *ITEM*: *Elmira* 151. *ITEM*: *Elmira* 152. *ITEM*: *Elmira* 153. *ITEM*: *Elmira* 154. *ITEM*: *Elmira* 155. *ITEM*: *Elmira* 156. *ITEM*: *Elmira* 157. *ITEM*: *Elmira* 158. *ITEM*: *Elmira* 159. *ITEM*: *Elmira* 160. *ITEM*: *Elmira* 161. *ITEM*: *Elmira* 162. *ITEM*: *Elmira* 163. *ITEM*: *Elmira* 164. *ITEM*: *Elmira* 165. *ITEM*: *Elmira* 166. *ITEM*: *Elmira* 167. *ITEM*: *Elmira* 168. *ITEM*: *Elmira* 169. *ITEM*: *Elmira* 170. *ITEM*: *Elmira* 171. *ITEM*: *Elmira* 172. *ITEM*: *Elmira* 173. *ITEM*: *Elmira* 174. *ITEM*: *Elmira* 175. *ITEM*: *Elmira* 176. *ITEM*: *Elmira* 177. *ITEM*: *Elmira* 178. *ITEM*: *Elmira* 179. *ITEM*: *Elmira* 180. *ITEM*: *Elmira* 181. *ITEM*: *Elmira* 182. *ITEM*: *Elmira* 183. *ITEM*: *Elmira* 184. *ITEM*: *Elmira* 185. *ITEM*: *Elmira* 186. *ITEM*: *Elmira* 187. *ITEM*: *Elmira* 188. *ITEM*: *Elmira* 189. *ITEM*: *Elmira* 190. *ITEM*: *Elmira* 191. *ITEM*: *Elmira* 192. *ITEM*: *Elmira* 193. *ITEM*: *Elmira* 194. *ITEM*: *Elmira* 195. *ITEM*: *Elmira* 196. *ITEM*: *Elmira* 197. *ITEM*: *Elmira* 198. *ITEM*: *Elmira* 199. *ITEM*: *Elmira* 200. *ITEM*: *Elmira* 201. *ITEM*: *Elmira* 202. *ITEM*: *Elmira* 203. *ITEM*: *Elmira* 204. *ITEM*: *Elmira* 205. *ITEM*: *Elmira* 206. *ITEM*: *Elmira* 207. *ITEM*: *Elmira* 208. *ITEM*: *Elmira* 209. *ITEM*: *Elmira* 210. *ITEM*: *Elmira* 211. *ITEM*: *Elmira* 212. *ITEM*: *Elmira* 213. *ITEM*: *Elmira* 214. *ITEM*: *Elmira* 215. *ITEM*: *Elmira* 216. *ITEM*: *Elmira* 217. *ITEM*: *Elmira* 218. *ITEM*: *Elmira* 219. *ITEM*: *Elmira* 220. *ITEM*: *Elmira* 221. *ITEM*: *Elmira* 222. *ITEM*: *Elmira* 223. *ITEM*: *Elmira* 224. *ITEM*: *Elmira* 225. *ITEM*: *Elmira* 226. *ITEM*: *Elmira* 227. *ITEM*: *Elmira* 228. *ITEM*: *Elmira* 229. *ITEM*: *Elmira* 230. *ITEM*: *Elmira* 231. *ITEM*: *Elmira* 232. *ITEM*: *Elmira* 233. *ITEM*: *Elmira* 234. *ITEM*: *Elmira* 235. *ITEM*: *Elmira* 236. *ITEM*: *Elmira* 237. *ITEM*: *Elmira* 238. *ITEM*: *Elmira* 239. *ITEM*: *Elmira* 240. *ITEM*: *Elmira* 241. *ITEM*: *Elmira* 242. *ITEM*: *Elmira* 243. *ITEM*: *Elmira* 244. *ITEM*: *Elmira* 245. *ITEM*: *Elmira* 246. *ITEM*: *Elmira* 247. *ITEM*: *Elmira* 248. *ITEM*: *Elmira* 249. *ITEM*: *Elmira* 250. *ITEM*: *Elmira* 251. *ITEM*: *Elmira* 252. *ITEM*: *Elmira* 253. *ITEM*: *Elmira* 254. *ITEM*: *Elmira* 255. *ITEM*: *Elmira* 256. *ITEM*: *Elmira* 257. *ITEM*: *Elmira* 258. *ITEM*: *Elmira* 259. *ITEM*: *Elmira* 260. *ITEM*: *Elmira* 261. *ITEM*: *Elmira* 262. *ITEM*: *Elmira* 263. *ITEM*: *Elmira* 264. *ITEM*: *Elmira* 265. *ITEM*: *Elmira* 266. *ITEM*: *Elmira* 267. *ITEM*: *Elmira* 268. *ITEM*: *Elmira* 269. *ITEM*: *Elmira* 270. *ITEM*: *Elmira* 271. *ITEM*: *Elmira* 272. *ITEM*: *Elmira* 273. *ITEM*: *Elmira* 274. *ITEM*: *Elmira* 275. *ITEM*: *Elmira* 276. *ITEM*: *Elmira* 277. *ITEM*: *Elmira* 278. *ITEM*: *Elmira* 279. *ITEM*: *Elmira* 280. *ITEM*: *Elmira* 281. *ITEM*: *Elmira* 282. *ITEM*: *Elmira* 283. *ITEM*: *Elm*

streets 17, by Erie Aerie, No. 232; second annual entertainment; excellent support; crowded house. Irene Myers co. 24-25.

WASHINGTON.—LYRIC THEATRE (D. B. Forrest, mgr.): Dilger-Cornell co. drew good business during entire week 10-15 to "The Beauty Alive, Princess of Patches, At the Blush of His Life, Daughter of the South, Wealth and Poverty, The Two Orphans, At the Hours of Nine, Wedded But Not Wife 17; pleasing performance; good business. Two Johns 19; good co.; pleased fair business. Hamlet 21. Graves-Morton Opera co. 22. A Trip to Egypt 24. Why Women Sin 23. Uncle Hes 29. Kiri Brown co. 31-Nov. 5.

WILKES-BARRE.—THE NESBITT (Harry Brown, mgr.): Mikado (local) 14, matines and evening 15, pleased large audiences. Bertha Galland 19; good co. and performance; large house. Mary Emerson 20. Beauty Doctor 22; matinees and evening. Tobe Hobson Bernstein 23. Vaudeville co. 24. Belle Moulton Bush 26.—**GRAND OPERA HOUSE** (Harry Brown, mgr.): Rachel Goldstein 13-15; fair co.; big business. David Harum 17-19; good co.; large business. Ninety and Nine 20-22. The Charity Nurse 24-26. The Peddler 27-29.

CONNELLSVILLE.—THEATRE (Fred Robbins, mgr.): Uncle Hes 14; poor business; pleasing performance. Sam T. Jack's Burlesques 22. A Break for Liberty 29.—**COLONIAL THEATRE** (Colonial Theatre Co., lessees; George S. Challis, mgr.): Broadway Burlesques 13; business fair; performance good. Two Johns 17; good business; fine performance. Uncle John 18-19; good business; satisfactory performance. A Trip to Egypt 21. Why Women Sin 26. King Dodge 29.

BEAVER FALLS.—LYCEUM THEATRE (S. Hanauer, mgr.): Josh Sprucey 12; co. and business fair; audience. Paul Gilmore 14; co. and business good. Two Johns 15; co. good; big business. Great Lafayette 18; co. fine; good business. Missouri Girl 19. Much Ado About Nothing 22. A Trip to Egypt (return) 26. When the Bell Tolls 27. Holy City 29. The Idols 31-Nov. 5.—**SIXTH AVENUE THEATRE** (Verick and Hornkast, mgrs.): The Gaely Girls 18; good business and co.

CLEARFIELD.—NEW OPERA HOUSE (T. E. Clark, mgr.): Ely Stock co. 13-15; good satisfaction and business. Plays: Knobs of Tennessee, Dr. Jekyll and Mr. Hyde, True Irish Hearts, Brother Against Brother. Arizona 17; excellent co.; fair business. Why Women Sin 18; fair production and business. Trolley Party 22; canceled. Girls Will Be Girls 24.—ITEM: Manager Clark will run a special train from Grampian and Curwenvale to Girls Will Be Girls production.

BUNSBURY.—CHESTNUT STREET OPERA HOUSE (James C. Packer, mgr.): The Storyteller 14; pleased large audience. Murray's Vaudeville Comedy Co. 17-22; attrition to S. R. O. Plays first half of week: Blue Grass of Old Kentucky. A Southern Romance, The Power of the Church. Arizona 25. At the Old Cross Roads 28. El Capitan 31. Rachel Goldstein Nov. 2. Power Behind the Throne 10. Robert B. Mantle 14. Buster Brown 17.

WILLIAMSPORT.—LYCOMING OPERA HOUSE (L. J. Fisk, mgr.): Babes in Toyland 12 pleased large audience; co. very good. Heart of Maryland 13; good business; satisfactory performance. Stars 15; co. good business; pleased audience. Bennett-Moulton co. 17-22; opened big business in a Daughter of the People followed by the Fatal Coin, Outcasts of Society to good audiences; co. satisfactory. Aubrey Stock co. 31-Nov. 5.

JOHNSTOWN.—CAMBRIA THEATRE (H. W. Scherer, mgr.): Flaming Arrow 12; good performance and business. London Gaely Girls 13; good performance and business. A Trip to Chinatown 15; fair performance; good business. At the Old Cross Roads 18; good performance and business. Metropolitan Politician 19; failed to appear. El Capitan 22. Sam T. Jack's Burlesques 21. Why Women Sin 22. King Dodge 27. Arizona 28. Si Stebbins 29.

GREENSBURG.—KEAGGY THEATRE (Frank Good, mgr.): Metropolitan Burlesques 10 canceled. Broadway Burlesques 14; good performance; top-heavy house. Sam T. Jack's Burlesques 20.—**ST. CLAIR THEATRE** (Frank Good, mgr.): Flaming Arrow 11 delighted large audience. Paul Gilmore in The Mummy and the Humming Bird 12; excellent performance; good audience. A Trip to Egypt 22. Girls Will Be Girls 24.

CHARLEROI.—COYLE THEATRE (Robert S. Coyle, mgr.): Graves-Morton Comic Opera co. In Dorothy 15; excellent patronage. Two Johns 20. Along the Kennebec 25. Sam T. Jack's Burlesques 27. Arizona 29. Big Sensation Burlesques Nov. 1. Murray and Mackey Stock co. 7-12. Old Si Stebbins 14. A Little Outcast 17. A Trip to Africa 19. Diller-Cornell co. 21-26. Power Behind the Throne 28. Town Officer Dec. 1.

CHESTER.—GRAND OPERA HOUSE (Thomas Hargreaves, mgr.): Over Niagara Falls 15; good house. Corse Fayton Comedy co. 17-22; good repertoire, as follows: Cumberland 6; Wealth and Poverty, Captain H. H. Wilson, Where Her Soul Speaks, Bound Pardon, His Great Crime, Parisian Princess, Crime at the Altar, The Two Orphans; business good; S. R. O. Monday night; well pleased houses at every performance.

CARBONDALE.—OPERA HOUSE (G. W. Lower, mgr.): Mary Emerson in His Majesty and the Maid 18; fair audience; support not up to last year. Louise Beaton in Rachel Goldstein 29. Bernhard Vaudeville co. 31. El Capitan Nov. 3. Kathryn Willard in Power Behind the Throne 7. Village Postmaster 8. Charles Loden in Funny Side of Life 10. Stetson's U. T. C. 11.

HAZELTON.—GRAND OPERA HOUSE (Henry Walser, mgr.): Myers Stock co. closed 10-15 to big business; satisfactory performance. Plays last half of week: Man's Enemy, Beware of Men. Sign of the Four, At Cozy Corners, A Woman's Victory. On the Stroke of Twelve, Hottest Coon in Dixie 20. Mary Emerson in His Majesty and the Maid 22. Rachel Goldstein 28.

CORRY.—ARMORY THEATRE (C. T. Trimble, mgr.): Eben Holden 17; big house; excellent cast; small house; fair attraction. Holy City 21. Peck and His Mother-In-Law 27. Hoity Toity 29. Si Plunkard 4. Our New Minister 7.—ITEM: Ottis Loretta and his animal show arrived home after big season in West.

NEW CASTLE.—OPERA HOUSE (Jacob King, mgr.): Holy City 13; good co. and house. Metropolitan Burlesques 15 failed to appear. Himmelein's Ideals 17-22 opened with Roanoke; good performance; S. R. O. Other plays: Ely Lyons, Silver of the Mines, Fox's Ferry; good business. Eben Holden 24. A Trip to Egypt 25. Way Down East 27.

ALTOONA.—ELEVENTH AVENUE OPERA HOUSE (I. C. Mishler, mgr.): Why Women Sin 15; good house. At the Old Cross Roads 19; S. R. O. El Capitan 21, 22; good performance; large business. Girls Will Be Girls 25. Kind Dodge 26. Arizona 27. Serio-Comic Governess Nov. 1. The Beauty Doctor 3. 4.—ITEM: New theatre to be built is an assured thing for next Spring.

IRWIN.—OPERA HOUSE (H. L. Meerhoff, mgr.): Jessie Ball in The Orphan and the Heiress, Nick Carter, The White Train 15-17; fair houses; performances fair. Uncle Hes 17; ordinary audience; performance very good. Uncle Josh Sprucey 20. Graves-Morton Comic Opera co. 21. A Big Sensation 31. The Holy City Nov. 2.

SCOTTDALE.—GEYER THEATRE (A. J. Geyer, mgr.): Two Johns 18 pleased fair house. Sam T. Jack's Burlesques 24. Why Women Sin 27. Si Stebbins Nov. 1. Little Outcast 15. Trip to Africa 17. Rachel Goldstein 23. Showman's Daughter 25. Town Officer 26.

SOUTH BETHLEHEM.—GRAND OPERA HOUSE (M. Reis, lessee; E. J. Goodwin, bus.-mgr.): When the Bell Tolls 18; fair business. Rachel Goldstein 20. Peck's Bad Boy 21. New York Day by Day 24. Queen of the White Slaves 25. Stetson's U. T. C. 26. Power Behind the Throne 31. Bernstein's Vaudeville co. Nov. 2.

PITTSTON.—BROAD STREET THEATRE (H. J. Sinclair, res. mgr.): Mary Emerson in His Majesty and the Maid 20; satisfactory performance; fair business. The Beauty Doctor 21. David Harum 24. Bernstein's Vaudeville co. 27.—**LYRIC THEATRE** (H. J. Sinclair, res. mgr.): Bennett-Moulton co. 24-29.

BRADFORD.—NEW BRADFORD THEATRE (Jay North, mgr.): The Beauty Doctor 17 pleased packed house. A Break for Liberty 19; mediocre attraction; light business. Si Stebbins 22. Innocent Mails 24. Hoity Toity 25. Ezra Kendall 26. Wizard of Oz 27.

POTTSVILLE.—ACADEMY OF MUSIC (Charles Hausmann, mgr.): Sam T. Jack 13; medium house; inferior performance. Hottest Coon in Dixie 15; good business; fair performance. Boston Comedy Orchestra 18; good business; could be better. Bertha Galland 21. Rachel Goldstein 22.

MEADVILLE.—ACADEMY OF MUSIC (F. H. Norris, mgr.): Paul Gilmore in Mummy and the Humming Bird 15; good business and co. Eben Holden 18 pleased fair attendance. Holy City 19; medium house. Garside Stock co. 24-29. David Garrick (local) Nov. 1. Si Plunkard 5. Chicago Stock co. 7-12.

OIL CITY.—VERNECK THEATRE (G. H. Verbeck, mgr.): Eben Holden 20. Professor Napoleon (local) 21, 22. Joe Welch in The Peddler 24. Holy City 27. Peck and His Mother-In-Law 28. Hoity Toity 29. Bennett-Moulton co. 31-Nov. 5. Montana Outlaw 9.

SHENANDOAH.—THEATRE (Arthur G. Snyder, mgr.): Heart of Maryland 12 to over \$600. Corse Fayton co. 13-15, presenting Cumberland '61. When Her Soul Speaks Beyond Pardon, to crowded houses. Sension Burlesques 18; big business. Hottest Coon in Dixie 22. Down by the Sea Nov. 2.

BELLE VERNON.—OPERA HOUSE (Hallam and Willoughby, lessees; M. B. Willoughby, mgr.): Uncle Josh Sprucey 14; good business; well pleased. Jessie Beall co. 20-22? Ten Nights in a Bar Room 22. When the Bell Tolls 24. Metropolitan Burlesques 28. Down on the Farm Nov. 1.

NORRISTOWN.—GRAND OPERA HOUSE (M. Reis, lessee; C. J. Carpenter, local mgr.): Over Niagara Falls 14; fair business. Mrs. Delaney of Newport 17 pleased large audience. Rachel Goldstein 4. fair business. Under Southern Skies 22. Why Women Sin 23. King Dodo 26. Peck's Bad Boy 26.

LEBANON ACADEMY OF MUSIC (J. M. Neely, mgr.): 22—**GRAND OPERA HOUSE** (Harry Brown, mgr.): Rachel Goldstein 13-15; fair co.; big business. David Harum 17-19; good co.; large business. Ninety and Nine 20-22. The Charity Nurse 24-26. Why Women Sin 28.

MONONGAHELA—GAMBLES' OPERA HOUSE (M. Reis, lessee; C. J. Carpenter, local mgr.): Over Niagara Falls 14; fair business. Mrs. Delaney of Newport 17 pleased large audience. Rachel Goldstein 4. fair business. Under Southern Skies 22. Why Women Sin 23. King Dodo 26. Peck's Bad Boy 26.

DU BOIS.—AVENUE THEATRE (A. P. Way, mgr.): A Trip to Egypt 17 pleased full house fairily well. Why Women Sin 20. Uncle Josh Sprucey 25. House of Sin 28. Uncle Josh Sprucey 27.

DOVER.—THEATRE (A. P. Way, mgr.): A Trip to Egypt 17 pleased full house fairily well. Why Women Sin 20. Uncle Josh Sprucey 25. House of Sin 28. Uncle Josh Sprucey 27.

POOTSTOWN.—GRAND OPERA HOUSE (S. R. O., local mgr.): When the Bell Tolls 24. Peck's Bad Boy 26.

WARRIOR.—GRAND OPERA HOUSE (S. R. O., local mgr.): When the Bell Tolls 24. Peck's Bad Boy 26.

FRANKLIN.—OPERA HOUSE (M. Reis, lessee; John Mills, mgr.): Aubrey Stock co. 10-15; good business. Eben Holden 19; large and fashionable audience. Holy City 22. Bennett-Moulton co. 24-29. Walter E. Perkins 31.

MEMPHIS.—GRAND OPERA HOUSE (A. B. Morrison, mgr.): Hopkins Stock co. 17-22 opened to good house in Northern Lights; vaudeville bill included Mysterious Zancris, Reed and Shaw, and Mr. and Mrs. Searl Allen.—**LYCEUM THEATRE** (Frank Gray, lessee and mgr.): Eternal City 21, 22.—**BIJOU** (Benjamin M. Stalnack, mgr.): How He Won Her 17-22; good houses.

KNOXVILLE.—STAUB'S THEATRE (Fritz Staub, prop.): Fatal Wedding pleased good house 11. Murray and Mack 13; somewhat disappointing to very large audience. West's Minstrels pleased two good houses 14; specialties excellent. Maude Adams in The Little Minister 18; packed house; audience delighted. Sun of Sin 18; Uncle Josh Sprucey 20.

ROCKWOOD.—GRAND OPERA HOUSE (Samuel Adams, lessee; C. J. Carpenter, local mgr.): Divorced Her 17; fair house; good co. When the Bell Tolls 19 pleased well filled houses.

CHAS. LEWIS.—GRAND OPERA HOUSE (Samuel Lewis, lessee; C. J. Carpenter, local mgr.): When the Bell Tolls 24. Peck's Bad Boy 26.

LEWISBURG.—GRAND OPERA HOUSE (Samuel Lewis, lessee; C. J. Carpenter, local mgr.): When the Bell Tolls 24. Peck's Bad Boy 26.

LEWISBURG.—GRAND OPERA HOUSE (Samuel Lewis, lessee; C. J. Carpenter, local mgr.): When the Bell Tolls 24. Peck's Bad Boy 26.

LEWISBURG.—GRAND OPERA HOUSE (Samuel Lewis, lessee; C. J. Carpenter, local mgr.): When the Bell Tolls 24. Peck's Bad Boy 26.

LEWISBURG.—GRAND OPERA HOUSE (Samuel Lewis, lessee; C. J. Carpenter, local mgr.): When the Bell Tolls 24. Peck's Bad Boy 26.

LEWISBURG.—GRAND OPERA HOUSE (Samuel Lewis, lessee; C. J. Carpenter, local mgr.): When the Bell Tolls 24. Peck's Bad Boy 26.

LEWISBURG.—GRAND OPERA HOUSE (Samuel Lewis, lessee; C. J. Carpenter, local mgr.): When the Bell Tolls 24. Peck's Bad Boy 26.

LEWISBURG.—GRAND OPERA HOUSE (Samuel Lewis, lessee; C. J. Carpenter, local mgr.): When the Bell Tolls 24. Peck's Bad Boy 26.

LEWISBURG.—GRAND OPERA HOUSE (Samuel Lewis, lessee; C. J. Carpenter, local mgr.): When the Bell Tolls 24. Peck's Bad Boy 26.

LEWISBURG.—GRAND OPERA HOUSE (Samuel Lewis, lessee; C. J. Carpenter, local mgr.): When the Bell Tolls 24. Peck's Bad Boy 26.

LEWISBURG.—GRAND OPERA HOUSE (Samuel Lewis, lessee; C. J. Carpenter, local mgr.): When the Bell Tolls 24. Peck's Bad Boy 26.

LEWISBURG.—GRAND OPERA HOUSE (Samuel Lewis, lessee; C. J. Carpenter, local mgr.): When the Bell Tolls 24. Peck's Bad Boy 26.

LEWISBURG.—GRAND OPERA HOUSE (Samuel Lewis, lessee; C. J. Carpenter, local mgr.): When the Bell Tolls 24. Peck's Bad Boy 26.

LEWISBURG.—GRAND OPERA HOUSE (Samuel Lewis, lessee; C. J. Carpenter, local mgr.): When the Bell Tolls 24. Peck's Bad Boy 26.

LEWISBURG.—GRAND OPERA HOUSE (Samuel Lewis, lessee; C. J. Carpenter, local mgr.): When the Bell Tolls 24. Peck's Bad Boy 26.

LEWISBURG.—GRAND OPERA HOUSE (Samuel Lewis, lessee; C. J. Carpenter, local mgr.): When the Bell Tolls 24. Peck's Bad Boy 26.

LEWISBURG.—GRAND OPERA HOUSE (Samuel Lewis, lessee; C. J. Carpenter, local mgr.): When the Bell Tolls 24. Peck's Bad Boy 26.

LEWISBURG.—GRAND OPERA HOUSE (Samuel Lewis, lessee; C. J. Carpenter, local mgr.): When the Bell Tolls 24. Peck's Bad Boy 26.

LEWISBURG.—GRAND OPERA HOUSE (Samuel Lewis, lessee; C. J. Carpenter, local mgr.): When the Bell Tolls 24. Peck's Bad Boy 26.

LEWISBURG.—GRAND OPERA HOUSE (Samuel Lewis, lessee; C. J. Carpenter, local mgr.): When the Bell Tolls 24. Peck's Bad Boy 26.

LEWISBURG.—GRAND OPERA HOUSE (Samuel Lewis, lessee; C. J. Carpenter, local mgr.): When the Bell Tolls 24. Peck's Bad Boy 26.

LEWISBURG.—GRAND OPERA HOUSE (Samuel Lewis, lessee; C. J. Carpenter, local mgr.): When the Bell Tolls 24. Peck's Bad Boy 26.

LEWISBURG.—GRAND OPERA HOUSE (Samuel Lewis, lessee; C. J. Carpenter, local mgr.): When the Bell Tolls 24. Peck's Bad Boy 26.

LEWISBURG.—GRAND OPERA HOUSE (Samuel Lewis, lessee; C. J. Carpenter, local mgr.): When the Bell Tolls 24. Peck's Bad Boy 26.

LEWISBURG.—GRAND OPERA HOUSE (Samuel Lewis, lessee; C. J. Carpenter, local mgr.): When the Bell Tolls 24. Peck's Bad Boy 26.

LEWISBURG.—GRAND OPERA HOUSE (Samuel Lewis, lessee; C. J. Carpenter, local mgr.): When the Bell Tolls 24. Peck's Bad Boy 26.

LEWISBURG.—GRAND OPERA HOUSE (Samuel Lewis, lessee; C. J. Carpenter, local mgr.): When the Bell Tolls 24. Peck's Bad Boy 26.

</

audience. De Wolf Hopper in Wang 14; packed house. Fine performance. Thomas Jefferson 14; packed house. Van Winkle 17 pleased large audience.—ITEM: Your correspondent recently reported Fola La Follette, daughter of Wisconsin's prominent executive, adopting her chosen profession and joining the Ada Rehan co. Now Walton H. Pyre and his sister, Henrietta Pyre, also sign with the Rehan co. These popular Madisonians and U. W. graduates were members of the Walton H. Pyre Stock co. that played a Summer season in this vicinity this year.

LA CROSSE—THEATRE (J. Stas, mgr.): Florida Gale in As You Like It 11; fair business. Grimes' Cellar Door 12; poor performance; light house. The Runaways 15; good house; audience well pleased. Ellery's Italian Band 16, afternoon and evening; good business. Bird Center 17 pleased good house.—ITEMS: Adele Cochrane, with The Runaways, deserves special mention for her clever work.—Sue Kelleher, with Bird Center, was entertained at the home of her sister, Mrs. Nixon, during her stay in the city.

RACINE—BELLE CITY OPERA HOUSE (C. J. Felker, mgr.): Quincy Adams Sawyer 11; fair production; co. all could be taken and play nicely staged. A Desperate Crime 13 canceled. Who's Brown 15; pleasing and satisfactory play; enjoyed by good audience. Buster Brown 16; all as advertised; co. large and good throughout; musical numbers bright and catchy; S. R. O.; receipts \$550. A Broken Heart 23.

RHINELANDER. — GRAND OPERA HOUSE (Will T. Seeger, mgr.): Clara Thropp co. 14; good business; co. first-class; audience well pleased. Angel's Comedians 17-22 opened in The Signal of Liberty. Other plays: Folks Back East, Christmas Eve, American Cousin, Woman Against Woman, Secret Marriage, A Little Vagabond. Powell-Portillo co. in repertoire 24-26.

WATERDOWN—TURNER OPERA HOUSE (William Bethke, mgr.): Ellery's Band 4, matinee and evening; S. R. O.; enthusiastic audience; best band ever heard here. Why Smith Left Home 23. Porter White in Faust Nov. 6.—NEUMAN'S NEW THEATRE (E. A. Neuman, owner and mgr.): Quincy Adams Sawyer 14; very good co.; fair house. Railroad Jack 23. Everyman 27. Dora Thorne Nov. 6. U. T. C. 13. Vaudeville (local) 22. Royal Slave 27.

EAU CLAIRE—GRAND OPERA HOUSE (C. D. Moon, mgr.): You Yonson 12; good performance and business. De Wolf Hopper in Wang 15; packed house; thoroughly satisfied. Thomas Jefferson 14; Van Winkle 19; Irish Pawnbrokers 21; Why Women Sin 24; Vivian's Papas Nov. 2. Pompeii 7. By Right of Sword 17.

ASHLAND—GRAND OPERA HOUSE (W. T. Seeger, mgr.): Angel Stock co. 10-15 in Signal of Liberty, An American Cousin, Christmas Eve, Little Vagabond, Folks Back East, Sunset Mines; good business; fair satisfaction. Irish Pawnbrokers 18. Thomas Jefferson 20. Ole Olson 25. First False Step 26. Princess Chic 30. Quincy Adams Sawyer 31.

GREEN BAY—THEATRE (John B. Arthur, mgr.): Ellery's Band 12; S. R. O. Railroad Jack 15; disappointed big house. Clara Thropp co. (return) 16; usual; big audience; night business. Royal Chef 18. Quincy Adams Sawyer 20. Sun's Minstrels 23. Howe's Moving Pictures 26.

JANESVILLE—MYERS' GRAND OPERA HOUSE (Peter L. Myers, mgr.): Williams and Walker in In Dahomey 14 delighted large audience. Thomas Jefferson 15; fair business, matinee and evening. Who's Brown 21. Howe's Pictures Nov. 3. Flora De Voss co. 7-13. In the Far East 17.

SHEBOYGAN—NEW OPERA HOUSE (W. H. Stodard, mgr.): Thomas Jefferson in Rip Van Winkle 14; greeted by large and select audience; fair satisfaction. Quincy Adams Sawyer 17; good audience; better satisfied lot of theatregoers never left Opera House; co. and play excellent.

STEVENS POINT—NEW GRAND OPERA HOUSE (R. B. Johnson, mgr.): Clara Thropp in A Doll's House pleased good business 15. Sun's Minstrels 22. Howe's Moving Pictures 24. Dr. Gunsaulus (lecture) 31.

OSHKOSH—GRAND OPERA HOUSE (J. E. Williams, mgr.): Ellery's Royal Italian Band 13, matinee and evening; pleased crowded houses. A Broken Heart 16; good house and performance. Quincy Adams Sawyer 18. The Royal Chef 19.

SUPERIOR—GRAND OPERA HOUSE (C. A. Marshall, mgr.): Florence Gale in As You Like It 15; good business. Irish Pawnbrokers 19. Thomas Jefferson in Rip Van Winkle 21. Earl Doty in The World 22.

ANTIGO—NEW OPERA HOUSE (Max Hoffman, mgr.): Earl Doty co. 11; fair co.; very small attendance. Clara Thropp in A Doll's House 18; good co.; fair audience.

NEENAH—THEATRE (William C. Wing, mgr.): Clara Thropp in A Doll's House 11 pleased large house; return engagement 12. A Remedy for Divorce 26.

MERRIL—BADGER OPERA HOUSE (Will T. Seeger, mgr.): The World 14; poor co.; failed to please fair audience. Clara Thropp in A Doll's House 21. A Modern Viking 29. Irma Opera co. Nov. 6.

PORTRAGE—OPERA HOUSE (P. H. Carnegie, mgr.): Lyman H. Howe's Moving Pictures 12 (under auspices of Fraternal Order of Eagles); packed house; pleased. German Lilliputians 14 pleased small house.

KENOSHA—RHODE OPERA HOUSE (Joe Rhode, mgr.): A Chinese Honeymoon 18; S. R. O.; performance good and well received. The Royal Chef 23.

WYOMING.

CHEYENNE—TURNER HALL THEATRE (Harry Clark, mgr.): Sousa's Band, matinee, 12; excellent concert; large house. On the Bridge at Midnight 22. A Summer's Fancy (B. P. O. Elks, 600) 22.

LARAMIE—OPERA HOUSE (H. E. Root, mgr.): Sousa's Band 12; excellent co.: S. R. O.

CANADA.

ST. THOMAS, ONT.—NEW GRAND OPERA HOUSE (D. McIntyre, mgr.): The Game Keeper 10; small audience; satisfaction. A Chinese Honeymoon 18; packed house; performance good, but would have been more pleasing if orchestra had been more efficient; stage settings and costumes very effective. Joseph Murphy in Shaun Rue 24.—**NEW DUNKIRK OPERA HOUSE** (F. H. Duncombe, mgr.): The Lorainco co. opened 10-15 with A Royal Prisoner; specialities good. Other plays: La Belle Marie, Lynwood, Leah, the Forsaken; Twixt Midnight and Dawn; business good.

QUEBEC, QUE.—AUDITORIUM THEATRE (A. J. Small, prop.; J. E. Turton, mgr.): Way Down East 10-12; good and well pleased audiences. Cazeau Stock co. drew their usual good patronage 13-15. The Game Keeper 17-19 opened to good house. Cazeau Stock co. 20-22. Marie Walnwright in Twelfth Night 26. Cazeau Stock co. 27-29. A Chinese Honeymoon 31. Nov. 1. Cazeau Stock co. 2-5. Mummy and the Humming Bird 7-8. The Factory Girl 9. Cazeau Stock co. 10-12. Quinlan and Wall's Minstrels 13-15. The Billionaire 31. James J. Corbett in Pals Nov. 1, 2. Marie Walnwright 3. David Harum 4. Way Down East 5.

LONDON, ONT.—GRAND OPERA HOUSE (F. X. Korman, mgr.): Stella Maybey in Flo-Flo 14; fair performance and business; play disappointing, but co. well received. The Little Princess 15; average business at both performances. A Chinese Honeymoon 17; performance not up to previous ones; business good. Joseph Murphy in Kerry Gow 22. The Factory Girl 27. Quinlan and Wall's Minstrels 29. The Billionaire 31. James J. Corbett in Pals Nov. 1, 2. Marie Walnwright 3. David Harum 4. Way Down East 5.

HAMILTON, ONT.—GRAND OPERA HOUSE (Whitney and Small, props.; A. R. London, mgr.): Little Princess 14; very creditable performance; fair business. Flo-Flo 15; two splendid performances; big business; entire satisfaction. Way Down East 17-18; two first-class performances; large and appreciative audiences; entire satisfaction. Chinese Honeymoon 19; excellent performance; big business; co. capable. Joseph Murphy 20, 21. His Last Dollar 22.

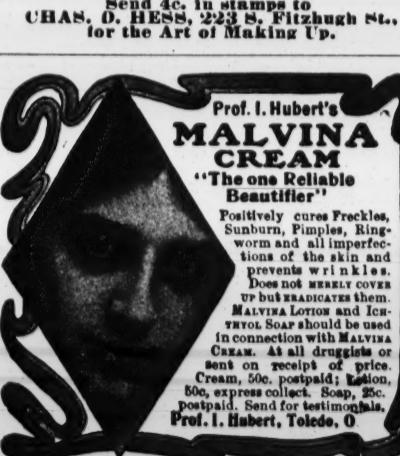
KINGSTON, ONT.—GRAND OPERA HOUSE (W. C. Martin, mgr.): The Little Princess 13; fair co. and house. Way Down East 14; well received; topheavy house. The Game Keeper 15 pleased fair house. Joe Murphy in Kerry Gow 19. A Chinese Honeymoon 20. The Way of the Transgressor 28. Marie Walnwright 29. The Factory Girl Nov. 1. Quinlan's Minstrels 10. The Mummy and the Humming Bird 12.

VANCOUVER, B. C.—OPERA HOUSE (E. M. Rickeys, mgr.): San Toy 6, 7; splendid performance; S. R. O. Kyle Bell in Raffles 8 delighted S. R. O. Friend of the Family 15. Conductor Hollow 18. Fifth Regiment Band Concert 19. Wizard of Oz 21. 22. Giltterell's Glory 29. County Chairman 28.—**PEOPLES THEATRE** (Carl Berch, mgr.): Camille 13, 14; pleased big houses.

BELLEVILLE, ONT.—CARMAN OPERA HOUSE (S. O. Carman, mgr.): Marsh Brothers co. 10-15; fair performance; capacity each night. Plays: Emerald Isle, My Little Partner, An Irish Hero, A Son of Virginia, The Danites, In Convict Stripes, Jessie MacLachan Concert co. 18; much enjoyed by good audience. Game Keeper 25. Way of the Transgressor 29. Factory Girl 31.

WINNIPEG, MAN.—THEATRE (C. P. Walker, mgr.): Florence Gale in As You Like It 18-20. Grimes' Cellar Door 21, 22. Thomas Jefferson 24, 25. Kyle Bell 28, 29. Walker Whiteside 31-Nov. 1. Ralph Stuart in By Right of Sword 3-5. Wizard of Oz 7, 8.

CHATHAM, ONT.—GRAND OPERA HOUSE (F. H. Brisco, mgr.): Real Widow Brown 13 and Town Topics 15 pleased fair business. Rodney Stock co.



Send 4c. in stamps to
CHAS. D. HESS, 223 S. Fitzhugh St.,
for the Art of Making Up.

1904-1905.

MANAGERS' DIRECTORY.

ARK.—BATESVILLE.

Batesville Opera House
Population 5,225. Drawing population 10,000. Seating capacity 600. Good attractions solicited. For open time address

HAIL & MORROW, MGRS.

IND.—RICHMOND.

New Phillips Theatre

Only first-class and up to date theatre in city. The most popular and centrally located. Interurban Service pass in front of theatre on Main St. Newly remodeled, redecorated, new electric system and practically a new theatre. Seating capacity 1,200.

Adm. 50c. Phillips and Distributor. Will give good terms to first-class attractions and guarantee to do the business. Wire or write for open time.

O. G. MURRAY, MGR.

NEB.—FAIRBURY.

Steele's Opera House

Burned in 1903. Rebuilt in 1904. Seating capacity, 900. Strictly modern in every respect. Wanted strong attraction for opening last of October or first of November.

A. V. PEASE, TREAS.

NEB.—FAIRBURY.

New Opera House

Playing standard attractions. Population 5,000.
E. L. SIMPKINS, MGR.

OHIO.—URBANA.

Clifford's Theatre

BILLY SINGLE CLIFFORD calls managers' attention to his new ground floor, thoroughly up-to-date theatre. Located on Penn, Erie and Big Four R. R. Drawing population 15,000. Seating capacity 1,200. Equipped to stage any production. Open time for good attractions October and November, now booking. Address

**ED. C. CLIFFORD,
Resident Manager.**

PA.—LEECHBURG.

Grand Opera House

Just completed at a cost of \$60,000. Drawing population 16,000. Seats 900 people. Stage 30x60. Prosc. opening 96 feet. For open time, address

C. F. FOX,
Vandergrift, Pa.

PA.—MONESSEN.

Monessen Opera House

Will open December 1. New and up-to-date. Stage 40x50 feet. Seating capacity 1,100. Drawing population 20,000. Open time for good attractions for season 1904-5. Will give a good percentage or fair guarantee. Write or wire.

A. N. SHUSTER, MGR.

S. C.—CLINTON.

Clinton Opera House

Wanted—All kinds attractions. Fine show town. 800 pop. Capacity 500. First season. Let us hear from you.

AVOCK & STRICKER, MGRS.

The Only Directory

OF THE

Theatrical Profession

IS THE

Theatrical Roster

PUBLISHED IN

Pamphlet Form.

Grouped under the title of each Company are published the names of the members of each Company. By reference to THE MIRROR'S Dates Ahead Department, communications can be sent to each individual.

Mailed on receipt of price, 15 cents.

NEW YORK DRAMATIC MIRROR,
121 West 42nd Street, N. Y.

Before leaving the City
Place your valuables in the indestructible burglar-proof

vaults of

THE MANHATTAN STORAGE and WAREHOUSE COMPANY

Warehouses Lexington Avenue, 41st and 42d Sts. and Offices, 17th Avenue, 62d and 63d Sts.

Furniture, Ornaments, Trunks, etc., taken on fire-proof

Storage; also, if desired, packed and moved.

SAFE DEPOSIT BOXES, \$5.00 PER YEAR.

VAULTS FOR SILVER TRUNKS.

Special facilities for safe keeping of

Theatrical Wardrobes, Scenery, Etc.

ADRIAN ISZELL, JR., Pres.

LAWRENCE WELLS, Pres.

20-22, Quinlan and Wall's Minstrels 26. Marie Walnwright Nov. 2. Way Down East 4. On the Bridge at Midnight 14. The Mummy and the Humming Bird Nov. 17.

ST. JOHN, N. B.—OPERA HOUSE (A. O. Skinner, mgr.): Halifax Dramatic Club in Captain Reece of the Mantlepiece 18-20. Marie Walnwright 21, 22. Neptune Rowing Club (local) in Prince Ramon 25-26. Under direction of Capt. C. W. Eddy, of Boston. The Mummy and the Humming Bird Nov. 4, 5.

OTTAWA, ONT.—RUSSELL THEATRE (P. Gordon, mgr.): Joseph Murphy in Kerr Gow and Shaun Rhue 18; fine performance; supporting co. good; business good. A Chinese Honeymoon 21, 22.

GRAND OPERA HOUSE (R. J. Birdwhistle, mgr.): J. J. Corbett in Pals 13-15; packed houses.

BARRIE, ONT.—

PROFESSIONAL CARDS.

PROFESSIONAL CARDS.

After the Circus Season closes in November,

"Punch" Wheeler

AGENT

Can be engaged. Address care of the
DONALDSON LITHO. CO., Newport, Ky.**Lillian Lawrence**

LEADING WOMAN.

Alcazar Stock Co., San Francisco, Cal.

EMMA CAMPBELL

CHARACTERS.

Harkins' Stock, Halifax.

Address Actors' Society or Agents.

Erroll Dunbar

AS

Sherlock Holmes**Jane Kennark**

LEADING WOMAN.

Harry Davis' Stock Co.

Avenue Theatre, Pittsburg, Pa.

EUGENE MOORE

LEADING MAN. People's Theatre, Chicago

Three years with Thanhauer Stock Co. One season with the Girard Ave. Theatre, Philadelphia. Two seasons with the Boyle Stock Co., Nashville and Toronto.

PRIESTLY MORRISON

Stage Director. Engaged.

George S. Loane

LIGHT COMEDIAN

Players' Stock Co., Bush Temple, Chicago

ELSIE JANIS

STARRING IN THE FORTUNE TELLER

SEASON 1904-5.

JESSIE E. PRINGLE,
ENGAGED.MANAGEMENT
FRED. G. CONRAD.PEOPLE'S THEATRE STOCK,
CHICAGO, ILL.**SEDLEY BROWN**Kansas City,
Spring,
Peak's Island,
Summer.Dramatic Director.
PLAYS STAGED.New Orleans.
Next Season.**"A WORLD WIDE CIRCULATION."**

THE OLDEST AND MOST INFLUENTIAL THEATRICAL AND VAUDEVILLE JOURNAL

THE ERA.

ESTABLISHED 1837.

49 WELLINGTON STREET, STRAND, LONDON, W. C.

FOREIGN SUBSCRIPTIONS, 32s. per annum.

PROFESSIONAL ADVERTISEMENTS, 6d. per line.

AMERICAN ARTISTES VISITING THE METROPOLIS USE THE ERA OFFICES AS THEIR
PERMANENT LONDON ADDRESS.

2,500 ARTISTES ADVERTISE IN ITS COLUMNS WEEKLY.

London "Music Hall."

THE GREAT ENGLISH VAUDEVILLE PAPER.

WEEKLY.

American Representative—MISS IDA M. CARR, Room 708, St. James Bldg., 461 Strand, W. C.

PROFESSIONAL CARDS.

PROFESSIONAL CARDS.

Helen Des Monde

AT LIBERTY

LEADS OR HEAVIES

STOCK OR COMBINATION

Address Gerard Hotel, 44th Street, New York City, bet. B'way and 6th Avenue.

MR. HARRY MESTAYER

Starring in Ibsen's Masterpiece,

* GHOSTS *

Management of OLIVER MOROSCO.

HENRY BUCKLER

Characters.

Heavies.

Owing to sudden closing of
"Her Marriage Vow" will be
AT LIBERTY After Oct. 29.
Stock or Combination.

Mr. Buckler proved himself an actor of sterling worth.—Boston Post. Ad. Actors' Society, 114 W. 40th St., N. Y.

INEZ SHANNON

Juveniles and Leads.

LITTLE FRANCES } Boy or Girl
BABY ZYLLAH } Child Parts }
Address Park View Hotel, 6th Ave. and 42d St., N. Y., or DRAMATIC MIRROR.**WILBUR MACK**

In a new comedy by Jerrold Shepard,

MR. WEST FROM THE EAST

ORIGINAL

MUSIC

PLENTY

GOOD PAPER

Address communications to

1880 Broadway,

N. Y. City.

Hope Booth

(MRS. RENNOLD WOLF)

Letters care Lew's Exchange, 1123 Broadway, N. Y.

KIRK BROWN

Supported by his own excellent stock company in high class productions

SEASON 1904-5.

Management APPELL and DETHON, 1440 Broadway, Room 8.

D. E. HANLON

RALPH STUART in BY RIGHT OF SWORD.

EVA TAYLOR

LEADING WOMAN.

Address Actors' Society, 114 West 40th St., New York.

CATHRINE COUNTISSLeading Woman,
Columbia Theatre, Portland, Oregon.**ROBERT CONNESS**

...

Address, care MIRROR.

Laura Alberta

Invites Offers Season 1904-5.

Address care P. W. L., 108 W. 45th St.

CARRIE LEE STOYLE

MRS. CHALMERS

Supporting Sam Bernard in Charles Frohman's
GIRL FROM KAY'S.**Charles D. Herman**

AT LIBERTY.

Address Hotel Fonda, S. E. corner 34th St. and 7th
Ave., New York.**Gustav G. Schell**

SCENIC ARTIST.

Empire Theatre, Columbus, Ohio.

AMY AMES

AT LIBERTY.

Character Comedy and Musical Comedy.

Address N. Y. DRAMATIC MIRROR.

FLORENCE HARTLEY

SUBBETTE

Address MIRROR office, New York.

There is only one

Sadie Connolly

Elly Rohan in The Shadows of a Great City.

Address 258 East 26th Street, N. Y.

ELOCUTION, ACTING, ETC.

ELOCUTION, ACTING, ETC.

The National Conservatory of Dramatic Art UNDER THE DIRECTION OF **F. F. MACKAY**

Winter Session Opens Oct. 10.

OPEN THE YEAR ROUND.

Actors coached in special characters and in all dialects. Office hours from 9 A.M. to 5 P.M.
SEND FOR PROSPECTUS. 19-23 W. 44th St., near Fifth Ave., New York, N.Y.

ESTABLISHED 1893

STANHOPE-WHEATCROFT DRAMATIC SCHOOL

ADELINE S. WHEATCROFT, Director

Six Months' Graduating Course, also Shorter Courses, Open Oct. 10.

EVENING CLASSES.

Public performance every two weeks. Public matinees in leading New York Theatres. Engagement Bureau for graduates. For prospectus address

JOHN EMERSON, Manager, 31 West 31st Street, New York City.

CLAUDE M. ALVINE

Maître de Danse and Modern Stage Director, teaches STAGE ACTING, DRAMATIC ARTS, VAUDEVILLE and DANCING in all its branches

Prof. Alvine refers by permission to the following artists, all of whom it has been his pleasure to teach:

Pupil—The great La Neva, Paula Edwards, Ethel Levy, Adelaide Thurston, Ida Fuller, Agnes Mahn, Catherine Bartho, Grace Cameron, Barney Gilmore, Johnson and Dear, Hooker and Davis, Georgine Calme, Mary King, Anna St. Tell, William Blasidell, Gertrude Hoffman, Mae Stebbins, Violet Dale, Blondells, Pauline Chase, Ameta, Marion Winchester, La Belle Dazie, Eddie and Assoe, Maybell Davis, Gilmore Sisters, Bryan and Nadine McCabe, Sabina and Vera, Esmeralda Sister, Jennie Frazer, Jordan and Crouch, Lady Constance Mackenzie, Minola Mada Hurst, Mary Nash, Nellie Emerson, Young and De Voie, Edith Eller, Gilmore and Leach, Bell, Badiscale, Belle Vela, Nellie Victoria, Murray and Mack, Virginia Green, Claire Schade, Mrs. Felix Morris, Tempest and Treloar, Barry and Hulver, McWatters and Tyson, 1,000 others.

Largest, oldest established and most reliable in the world. Students fitted for the professional stage and engagements absolutely guaranteed. Investigate the merits of a school before entering. Judge an instructor by the results obtained.

New course begins in October. Special Sessions in Stage Acting, Vaudeville, Speciales, Comic Opera, and Musical Plays, Pantomime, Fencing, and Dancing in all its branches. Buck, Fancy Skirt, Clog, Tip Toe, Eccentric, Grot, sique, Spanish, Song and Dance, and every conceivable style and character. Special Electrical Dance Novelties.

Send for beautifully illustrated book, showing many poses of successful stars who are now performing all over the country.

Grand Opera House Blvd., 263-269 8th Ave., cor. 23d St., N.Y.



IRENE ACKERMAN

DRAMATIC SCHOOL, 1931 BROADWAY.

Voice Building, Reading, Stage Business and all Branches Necessary for the Stage. Write for terms above address, or 101 West 75th Street.

WILSON'S SCHOOL STAGE DANCING

and Complete Stage Training, 256 West 23d Street, NEW YORK

The most highly recommended School in America. Endorsed by the entire Theatrical Profession. Engagements Positively Guaranteed. A little investigation will protect you from unscrupulous teachers. We are always anxious to have our students places investigated. Catalogues and complete information on request.

Pupils—Billy K. Van, Hastings & Banks; Brooks Bros.; Gilligan & Murry; Smith & White; Baker & Doyle; Collins & Reynolds; James & Bonnie Farley; 1000 others, with personal letters from pupils, managers, etc., in catalogue form.

THEATRICAL AGENTS—Wm. Morris James J. Armstrong, Julie Ruby, Clinton Wilson, Frank Melville, etc., etc.

Drop a postal card to this address before you decide; it will save you many regrets.

TORRIANI SCHOOL OF SINGING

489 Fifth Ave., N.Y.

Singing and speaking voice cultivated by absolutely pure method. Professional and Private endorsement.

Address FERDINAND E. L. TORRIANI.

COSTUMES, ETC.

New York HEPNER Chicago

The Leading Wig Maker.

124 WEST 66th STREET, near Broadway
N.Y. City.

Telephone No. 328-38 Street.

WM. HEPNER & CO., Chicago
Chicago Opera House Block.

A. KERSHAW, Resident Partner.

Send for Catalogue.

MRS. L. SCHEUER

924-926 South St., Philadelphia, Pa.

I wish to announce to the theatrical profession that I will open the Fall and Winter season with the most elegant line of Ladies' Evening, Street, Dinner and Reception Gowns, Opera Coats and Capes, Sealskin and Persian Lamb Coats. In the gentlemen's department we carry up-to-date Tuxedo and Full Dress Suits, Inverness Caps, Prince Alberts in Coats and Vests, and a wide line of French, Brocade, Long London and full back overcoats and rain coats. Our goods are selected with care and come from the best custom tailors in the country and they are but slightly used. Call or address Mrs. L. Scheuer. 924-926 South Street, Philadelphia, Pa.

PLÜCKER and AHRENS

Practical Wig Makers.

Formerly CHARLES MEYER.
Street Wigs and Toupees Artistically Made.
Theatrical Work a Specialty.25 EAST 20TH STREET, NEW YORK
(3 Doors East of Broadway).

JOHN AZZIMONTI

From 32 to 40 Union Square, between 16th and 17th Sts.
6th Ave., New York. Manufacturer of THEATRICAL AND CUSTOM SHOES. My established reputation guarantees the utmost satisfaction. Specialist in Dancing Shoes. Goods sent to all parts of the world, C.O.D.
Telephone 4100-18.MISS R. COHEN 250
Formerly 182 E. 70th Street.
Telephone No. 1639 Columbus.

STAGE SCHOOL

Stage Dancing, Vaudeville Acts, Rag Time Songs, Chorus Work, Dramatic Art, Elocution, Vocal, Etc.

Irish Jig, Cake Walk, Clog, BUCK, skirt, Etc.

(Stage Engagements Guaranteed.)

PROF. RIDGE, MISS LEE and others.

127 La Salle St., Chicago, Ill. Circulars Free.

12 years Stage Manager with Charles Frohman's Leading Companies, including William Gillette, Annie Russell, Etc., Etc.

SCHOOL CAN BE ENTERED AT ANY TIME.

Write for Prospectus to G. B. WALTON, 1415 G Street, N.W., Washington, D.C.

COSTUMES, ETC.

DO YOUR WIGS FIT
AND LOOK NATURAL?

Call upon or send to

CHAS. L. LIETZ

39 West 28th Street, N.Y.

DO YOUR PAINTS &
POWDERS WORK SMOOTH
AND BLEND?

EAVES COSTUME CO.

REMOVED TO

226 West 41st Street

OPPOSITE NEW AMSTERDAM THEATRE.

TELEPHONE. 4763-38th.

Jos. Hemberger

MERCHANT TAILOR.

405 Sixth Avenue, First Floor

LATEST FALL AND WINTER

IMPORTATIONS NOW READY.

DRESS SUITS A SPECIALTY.

Telephone 4693-38 St.

MME. A. T. CRANE

Theatrical Costumer

592 SEVENTH AVENUE

near 42d St. (Long Acre Square.)

Ladies' GOWNS Andrews

SLIGHTLY WORN

346 State St., CHICAGO.

A. M. BUCH & CO.,

Artistic Wig and Toupee Makers, Manufacturers and Dealers in Grease Paints, Powders, Etc.

119 NORTH 9TH ST., PHILA., PA.

ELOCUTION, ACTING, ETC.

ELOCUTION, ACTING, ETC.

1884—Twentieth Year—1904

AMERICAN ACADEMY OF DRAMATIC ARTS

AND

EMPIRE THEATRE DRAMATIC SCHOOL

FRANKLIN H. SARGENT, President.

A practical training school for the stage in connection with Mr. Charles Frohman's Companies. For full particulars and catalogue apply either personally or by mail to

E. P. STEPHENSON, General Manager, Carnegie Hall, New York.

LUDLAM SCHOOL OF DRAMATIC ART

(Incorporated under the laws of Pennsylvania.)

GARRICK THEATRE BUILDING

Nos. 1326-28 Chestnut Street, Philadelphia, Pa.

Office of New York Department: 121-123 CARNEGIE HALL
HENRY LUDLAM, Director.

This school teaches the Dramatic Art in all its branches, and graduates (with Diploma) competent Actors Actresses Elocutionists, Orators and Public Speakers. A practical course in Voice Building, Analysis, Reading, Fencing, Dancing, Make-up, Costuming, Rehearsal and Public Performance.

Winter Term—seven months—begins Oct. 3. Summer Term—four months—begins May 1. Illustrated Descriptive Pamphlet, containing terms in full, particulars, etc., mailed free upon application.

ROBERT HICKMAN

DRAMATIC SCHOOL,

WASHINGTON, D. C.

PUBLIC PERFORMANCES

Under the Direction of

ROBERT HICKMAN

ENGAGEMENTS SECURED

12 years Stage Manager with Charles Frohman's Leading Companies, including William Gillette, Annie Russell, Etc., Etc.

SCHOOL CAN BE ENTERED AT ANY TIME.

Write for Prospectus to G. B. WALTON, 1415 G Street, N.W., Washington, D.C.

SCHOOL OF ACTING
OF
THE CHICAGO MUSICAL COLLEGE.
HART CONWAY

DIRECTOR

A School of Practical Stage Training. Endorsed by the leading managers, critics and actors. Fully equipped stage for rehearsals and public performances. CATALOGUE MAILED FREE.

Address WM. K. ZIEGFELD, 202 Michigan Blvd., Chicago, Ill.

American School of
PLAYWRITING

(FOURTH YEAR)

Conducted by W. T. PRICE AND ASSOCIATES.

"But to write and read comes by NATURE."—DOGBERRY, in "Much Ado About Nothing." Are you a Dogberry? Playwriting is an ART and has to be learned; if you do not know the Art, you are wasting time in writing in competition with others who DO KNOW. It takes ten or twenty years to learn untaught. Are your years worth nothing? Taught by a specially designed course, written especially for B. M. H. No one ever written on the Drama is more than an introduction to the study as pursued in this school. Money is needed for the study as here pursued does not fascinate you, you may drop out at any time. You may begin at any time. Special rates to clubs of two or three, bringing the study within the reach of those who cannot bear the slight expense singly. All plays which are written in the standard are printed, without outlay by the student, for purposes of better copyright, submission to managers, and the record of the school. All such PRINTED plays, if not disposed of to managers, for whom the school primarily exists, will eventually be produced by the school, as it matures and gets on that footing which it will inevitably attain Explanatory circular. Address

W. T. PRICE, Room 17, 1440 Broadway, New York City.
(The Technique of the Drama.) by W. T. Price, \$1.50; Brentano's, or as above.)

W. T. PRICE, Room 17, 1440 Broadway, New York City.

("The Technique of the Drama.") by W. T. Price, \$1.50; Brentano's, or as above.)

W. T. PRICE, Room 17, 1440 Broadway, New York City.

("The Technique of the Drama.") by W. T. Price, \$1.50; Brentano's, or as above.)

W. T. PRICE, Room 17, 1440 Broadway, New York City.

("The Technique of the Drama.") by W. T. Price, \$1.50; Brentano's, or as above.)

W. T. PRICE, Room 17, 1440 Broadway, New York City.

("The Technique of the Drama.") by W. T. Price, \$1.50; Brentano's, or as above.)

W. T. PRICE, Room 17, 1440 Broadway, New York City.

("The Technique of the Drama.") by W. T. Price, \$1.50; Brentano's, or as above.)

W. T. PRICE, Room 17, 1440 Broadway, New York City.

("The Technique of the Drama.") by W. T. Price, \$1.50; Brentano's, or as above.)

W. T. PRICE, Room 17, 1440 Broadway, New York City.

("The Technique of the Drama.") by W. T. Price, \$1.50; Brentano's, or as above.)

W. T. PRICE, Room 17, 1440 Broadway, New York City.

("The Technique of the Drama.") by W. T. Price, \$1.50; Brentano's, or as above.)

W. T. PRICE, Room 17, 1440 Broadway, New York City.

("The Technique of the Drama.") by W. T. Price, \$1.50; Brentano's, or as above.)

W. T. PRICE, Room 17, 1440 Broadway, New York City.

("The Technique of the Drama.") by W. T. Price, \$1.50; Brentano's, or as above.)

W. T. PRICE, Room 17, 1440 Broadway, New York City.

("The Technique of the Drama.") by W. T. Price, \$1.50; Brentano's, or as above.)

W. T. PRICE, Room 17, 1440 Broadway, New York City.

("The Technique of the Drama.") by W. T. Price, \$1.50; Brentano's, or as above.)

W. T. PRICE, Room 17

EUGENIE BLAIR

PRESENTING A COMPLETE NEW AND HANDSOME PRODUCTION OF ARTHUR W. PINERO'S GREAT PLAY

"IRIS"

SPECIALLY SELECTED COMPANY OF PLAYERS.

Sole Booking Representatives:

STAIR & HAVLIN
1441 BROADWAY, NEW YORK.

A GREAT CONVENIENCE IN CHICAGO.

Transferring, **Scenery** Painting,
Storage, Building, Fireproofing.
ALL ON THE SAME PREMISES.

Richard Guthmann Transfer Co. and Guthmann & Goodrich.
Down town office: Room 15, 225 Dearborn St. cor. Quincy. 25 CARLOADS SCENERY, Studios, Shops, Storerooms and Stables, PROPS AND TRUNKS ON HAND FOR SALE. 107-115 Throop St., near Van Buren. Phone, Harrison 1667. N. B.—Prompt attention to all mail orders and telegrams.



UNIVERSAL Electric Stage Lighting Co.
KLEIGL BROS., Props.
1393-5 Broadway, and 129 W. 38th St., New York.
EVERYTHING Electrical for Theatres and Productions.
Productions Supplied which Speak for Themselves
Parisif—Metropolitan Opera House, Babes in Toyland, Wizard of Oz,
Darling of the Gods, B. H. Sothern—The Proud Prince, DuBarry and Ben Hur,
Weber & Fields' Whoop-de-Doo, Shepherd King, Ninety and Nine, Lew Dockstader's Minstrels,
Galveston Flood, Fall of Pompeii.
Telephone 5139—8th St.

DIE-CUT COUPON TICKETS

Accurate in dating and numbering. Uniform in size, color and thickness. Round corners; notched coupon. Fair Prices; fair treatment.

Send Diagram; get samples and prices.
THE DIEPRESS COMPANY,
38 Mill St., Cazenovia, N. Y.

THESE TICKETS are made on special automatic machines invented for this company solely for ticket work. It has taken five years' time and many thousand dollars to develop them. We believe that both tickets and machines represent the only distinct advance in ticket work made in recent years.

MRS. H. C. DE MILLE Sole Manager of
THE BELASCO-DE MILLE PLAYS

THE WIFE, THE CHARITY BALL, MEN AND WOMEN, LORD CHUMLEY.
Special Representative NEW PLAYS and WELL KNOWN SUCCESSES.
New York and London. Cable address, "ILACAL."
Telephone, 3886—8th St. Hudson Theatre, 139-41 W. 44th St., New York.

TIME OPEN-ALBANY, N. Y.
HARMANUS BLEECKER HALL,
H. R. JACOBS, Manager

October 25, 26, 27. November 1, 8, 9, 10, 11, 12, 17. December 5, 6, 7, 12, 14, 15, 16, 17, 19, 20, 21, 23, 24. CHRISTMAS WEEK
January 12, 14, 16, 17, 18, week of 2nd, week of 30th. February, week of the 6th, week of the 18th. Time all after

"Down by the Sea may not be rail-birds and French dressing, but it is good sea-food, fresh and wholesome, and the public like it and might be devoured in perfect safety by the friended hosts of Broadway."—N. Y. Sunday Telegraph, Oct. 16.

DOWN BY THE SEA

Management of PHIL HUNT,
Room 2, 1358 Broadway, N. Y.

This week some one nights in Penna. on guarantees.

HOME AGAIN

GETTING THINGS READY

SHADOWS

ON THE HEARTH

By LOUIS EAGAN.

ARTHUR C. AISTON, Prop. and Mgr., Room 802, 110 W. 34th St., N. Y. City.

With JAMES M. BROPHY
Opens November 21

BELLOWS AND GREGORY
(In Connection with the New York Theatrical Stock Exchange)
1440 Broadway, N. Y. Phone 2308-38th.
Wanted—People in all lines to book.

PLAYS PRODUCTIONS ENGAGEMENTS

INFLUENTIAL AGENT

Wanted to handle exclusively the plays of Western Playwright. Very liberal commission. Address W. F., care Dramatic Review, San Francisco, Cal.

MAHLER BROS.

6th Ave. and 31st Street, New York

The Professional Underwear House of America

To Managers and those interested in Theatrical Enterprises:

We are prepared to furnish estimates on Dance Skirts and Bloomers in quantities, also Stage Millinery, Hosiery, Footwear, etc. Send for inquiry.

SPECIALS FOR OCTOBER HOSEIERY SALE



Pure Gauze Black Silk Ladies' Hose at 1.39

Pure Silk Ladies' Hose, in All Shades, 1.39 Special at

A full line of Powders, Grease Paints and Make-Ups at Special Prices. Headquarters for Madame De Voy's Gamelia Lotion, Lip Rouges and Drop Chalks.

OUR MAKE-UP BOXES

Made from the very best tin, are black enameled. Especially made for professional use, having a tray with compartments for Grease Paints, Powders, Comb and Brush, Wigs, Etc., Etc. Has double action lock, with two keys, at 45c.

Our COLD CREAM, expressly prepared for the Theatrical Profession, guaranteed to be absolutely pure and never become rancid in any climate. Put up in 1 lb. Screw Top Tin Cans at 25c. 1/2 lb. at 25c. Samples of Cream Sent Free. All orders must be accompanied by money order. None sent C. O. D.

FEINBERG, Photographer

is located at his new Studio,

1343 Broadway, between 35th and 36th Sts.,

where he will be pleased to meet his many professional friends.

Formerly of 16 West 14th St.

Telephone connection.

ESTABLISHED 1880.

The Stage

PRICE, 2d. WEEKLY.

The Leading English Theatrical Newspaper. Circulation guaranteed larger than that of all other English Dramatic and Musical Journals combined. May be obtained at

THE INTERNATIONAL NEWS CO., SAMUEL FRENCH,
83-85 Duane St., 22-24 West 22d St.,
MESSRS. NORMAN'S,
Casino Bldg., 1404 Broadway,
NEW YORK.



ACTORS' SOCIETY

Engagements now being made for season 1904-05. It is essential that the Society be able to reach all members of the profession immediately if necessary. Be sure your address is on file. Send in your annual dues and get a date book.

GEORGE D. MACINTYRE, Secretary,
Meeting every Sunday, 8 P. M. 114 W. 40th St., N. Y. City.

The Best Opera Chair Made

It folds automatically. It is revolving. It allows the house to be made all aisles. It increases the seating capacity a fifth. Write for information and catalogue.

Manufactured by

The A. B. Milner Seating Co., Canal Dover, O.

Established 1879 at 14th St. Theatre

WALTON'S

SCENERY TRANSFER

STABLES, 513, 521 and 523 West 24th Street
(Near Penn. R. R. and Erie Depots).

TELEPHONE, 1721—CHELSEA.

Office—Room 3, 1358 Broadway.

SCENE TRUCK ALWAYS READY.

FOR SALE.

BELLE CITY OPERA HOUSE
RACINE, WISCONSIN.

Only Theatre in city. Population, 85,000. For full particulars apply

JOSEPH SCHULTE, Secy.,
1313 14th St., Racine, Wis.

NEW and Elegantly Furnished

Rooms, with or without board.

Mrs. M. PEISER, 118 W. 44th Street.

"ON THE FRONTIER."

With Scenery, Props, Costumes, etc. Special paper. Brass band for parades if desired. On royalty.

T. H. WINNETT, 1402 Broadway.

MANAGERS, GET AN ESTIMATE

FORGER'S,

Cleaners and Dyers

704 8th Avenue,

Between 44th and 45th Sts.,
And 1474 BROADWAY, between 42d and 43d Sts.

The recognized Cleaner and Dyer for the Theatrical trade. Work guaranteed and done on shortest notice at lowest rates.

'Phone, 3288-38th St.

Ten Branch Stores throughout the city.

REMEMBER

THE

TAYLOR TRUNK

Is Guaranteed for 5 Years.

We have been doing this for 45 years, and is the only trunk that has a guarantee good either in New York or Chicago.

C. A. TAYLOR TRUNK WORKS,

41 E. Randolph St., 181 W. 38th St., NEW YORK.

SEND FOR ILLUSTRATED CATALOGUE.

ROTHSCHILD & CO.

State and Van Buren Sts., CHICAGO, ILL.

AGENTS FOR THE **G. & S. TRUNKS**

Write for Catalogue.

COFFEYVILLE, KAN.

Population 15,000

Oct. 28 and 29, Nov. 1, 2, 5, 21, 22,

23, 24, 26, Dec. 1, 2, 6, 7, 8, 9, 17, 21, 22,

23, 24, open. Want good attractions.

J. B. TACKETT, Mgr.

Handsomest House in the City.

STAR THEATRE, Utica, N. Y.

Manager HERBERT ALBINI.

Wanted, Good Dramatic Comedies, Vaudeville, Repertoire and Burlesque Cos., to write for dates, also Vaudeville Artists.

week and 3 nights, 2 shows daily